Electioneering is the thing to do this year, and Tex Williams isn't one to miss any bets. Except that the RCA-Victor western artist has joined the U. S. Chamber of Commerce in not taking any sides and just urging the folks to get out and vote. Timed nicely with the election year are Tex's two current releases, "Just Politickin'!," on which he campaigns alone, and "The Senator From Tennessee," with Dinah Shore as his attractive running mate. Tex Williams is under management of Cliff Carling, whose promotion consultants are Beep Roberts & Associates.

VOTE AS YOU PLEASE,

BUT

PLEASE VOTE!
PEE WEE "SLOW POKE" KING
N O. 1
(voted by Music Machine Operators in The Cash Box Poll)
BEST WESTERN ARTIST of 1951
Plenty of 'Gold' To Be Had by Featuring...
"SILVER & GOLD" PEE WEE KING
and his Band featuring
REDD STEWART on
(RCA Victor 20-4458; 47-4458)
and
"RAGTIME ANNIE LEE"
Published by
BLUE RIVER SONGS
6097 Sunset Blvd., Hollywood, Calif.
Sale Selling Agents:
KEYS MUSIC CORP.
246 W. 31st St., New York City, N. Y.
Representative
ASSOCIATED BOOKING CORP.
JOE GLASER (Pres.)
New York City, N. Y.
NOW ON TOUR
The era of experimentation, as to whether dime play would, or would not, meet with public approval, is long over.

Those operators who got under the wire in time, and who are featuring dime play, report that this play action leads the way out of operating hardships.

"I'd rather go out of business than give up dime play", is a statement that has been made by many, many operators all over the country. (Many of these statements have been published here in The Cash Box.)

It was almost ten years ago when The Cash Box first suggested that operators arrange for a more equitable commission-percentage basis, as overhead expense began to continue to soar ever higher and it looked like many operators would be forced out of business, unless they arranged for at least a 70%-30% commission basis with their locations.

The operator to receive 70% of the total gross intake from all machines, and the location owner received 30%.

But, it was soon discovered that many of the location owners lost interest in the equipment because, at 70%-30%, they were getting so little from the machines. In short, as the collections went down for the location owners, these storekeepers began to lose interest, and no longer cooperated in an effort to boost play.

When that came about, The Cash Box then recommended that the operators quickly switch over to dime play. The local telephone companies, as well as many, many retailers throughout the nation, had also changed to the dime. The nickel rapidly faded from the realm of highly merchandisable coinage.

In fact, it was The Cash Box that first came to the fore (before any other publication in this nation) to urge that a 7½c coin be minted. This became a crusade on the part of many businesses. But, like all such ideas to arrange for a new American coin, regardless of the economic soundness and importance of such a coin, it failed to gain the necessary interest in Congress.

Therefore, The Cash Box once again returned to urging the trade to change over to dime play for all of its equipment.

Those operators who listened to The Cash Box and did change over to dime play are now going progressively ahead. They find that this was the very finest move they ever made to assure themselves remaining in business against continually growing higher overhead expense.

Those operators who would now like to change over to dime play, as taxation and overhead continues to rise, forcing them deeper and deeper into the red, are up against the O.P.S. (Office of Price Stabilization) agreeing with them.

Some operators have lost appeals to O.P.S. Others haven't as yet tried to appeal. Even tho many claim that they just cannot go ahead profitably at 5c play, especially for music equipment.

These latter should make an appeal to their local O.P.S. office in an effort to gain some relief from the hardships with which they are faced.

They just cannot proceed with a 5c coin play action which was in effect over 50 years ago, especially at today's extremely higher overhead expense, taxation, cost of equipment and general operation.

These men can have their auditors, accountants and C.P.A.s arrange complete data for them which can be shown to their local O.P.S. office to gain relief.

Every industry has been forced to up its prices. Industry has shown O.P.S. that it cannot continue on the same basis that existed even just a few months ago, as salaries continue to soar higher and even higher, as parts and supplies and general operating expenses continue to grow greater and ever greater.

There is no reason why those operators, who now realize that dime play is their only possible salvation, should sit back and continue to lose money, instead of making an appeal to their local O.P.S. office to grant them the increase necessary to assure them some sort of fair return on their investment.
WHEEL OF FORTUNE

KAY STARR
CA-1125 (F-1964) - Kay Starr
CR-6056 (6-5765) - Jimmy Smith
DE-37567 (7-37567) - Arthur Prenewick
DE-48398 (6-48398) - Helen Humes
DY-2833 - Benny Golson
KL-1521 (45-1521) - Jimmy Thomaas
ME-5779 (5779x49) - Benny Wayne
VI-20-4152 (47-4152) - Bell Sisters

CRY

JOHNNIE RAY
CA-1925 (F-1971) - Four Knights
CR-6057 (6-5769) - Elmo Bates
DE-29792 (7-29792) - Roberta Lee
ME-5784 (5784x33) - Georgia Gibbs
ME-1111 (47-1111) - Bill Farrell
KI-4515 - Johnnie Ray
VI-28-4038 (47-4038) - June Valli
VI-28-4056 (47-4056) - Bill Williams

TELL ME WHY

FOUR ACES
CA-1295 (F-1972) - Norman Kaye
CR-6043 (6-5763) - Munce Bailey
DE-29793 (7-29793) - Roberta Lee
ME-2817 (12817x5) - Johnnie Ray
VI-29-4377 (47-4377) - Four Tunes
VI-20-4444 (47-4444) - Eddie Fisher
KI-4515 (45-4515) - The Swallows

ANYTIME

EDDIE FISHER
CA-1985 (F-1965) - Helen O'Connell
DE-29791 (7-29791) - Sy Oliver O.
VI-28-4070 (47-4070) - Eddie Arnold
VI-28-4039 (47-4039) - Eddie Fisher

PLEASE, MR. SUN

JOHNNIE RAY
CA-1166 (F-1966) - Les Baxter
CO-79616 (1966-1966) - Johnny Ray
CR-6046 (6-5767) - Georgia Gibbs
DE-27964 (9-27964) - Bill Kenny
ME-1111 (47-1111) - Tommy Edwards
VI-20-4463 (47-4463) - Perry Como

BLUE TANGO

LEROY ANDERSON
CA-1946 (F-1971) - Herb Bixler
DE-27875 (7-27875) - Leroy Anderson
DE-30021 (7-30021) - Ray Lodge
ME-3817 (3817x45) - Xavier Cugat
VI-20-4518 (47-4518) - Hugo Winterhalter

THE LITTLE WHITE CLOUD THAT CRIED

JOHNNIE RAY
CA-1393 (F-1963) - Lou Dineeog
DE-27893 (7-27893) - Roberts Lee
ME-5761 (5761x45) - Herb Lance O.
OK-6460 - Johnny Ray

BLACKSMITH BLUES

ELLA MAE MORSE
CA-1922 (F-1972) - Ben Man Morgan
CO-1671 (4-1671) - Harry James O.
CO-28907 (1-28907) - Louis MacAdoo
DE-27979 (7-27979) - Sy Oliver O.
DE-27964 (9-27964) - Bill Darell
ME-1111 (47-1111) - Art Money O.
VI-20-4523 (47-4523) - Elliott Britt

BERMUDA

BELL SISTERS & HENRI RENE O.
CA-1956 (F-1956) - Ray Anthony O.
DE-27979 (7-27979) - Bob Williams
VI-28-4422 (47-4422) - Bell Sisters & Henri Rene O.

BROKENHEARTED

JOHNNIE RAY
CA-1954 (F-1956) - Ray Anthony O.
CO-38616 (1956-1956) - Johnnie Ray
ME-5774 (5774x65) - Jimmy Palmer
VI-20-4422 (47-4422) - Bell Sisters & Henri Rene O.

The let's Get Going On ONE TONE LEVEL

Several weeks ago, in this space, The Cash Box advocated that all record companies get together through the Record Industry Association of America, and standardize upon one tone level.

The response to this editorial has been immediate and positive. There apparently isn't a juke box man in the country who isn't for such a move.

But beyond juke box needs, it's been pointed out to us by those interested in the selling and use of records, that standardization upon one tone level would be a tremendous aid also to radio stations and those who play records at home.

Yet that is the case today where every record is made at a different tone level. And this applies not only to disks which are made by different companies but even to disks made by the same company.

Manufacturers of juke boxes and phonographs have spent untold amounts of money to make their products the most attractive, best playing instruments they could create. In recent years, the development of the automatic player has taken much of the drudgery out of record playing. A dozen records can be put on a turntable and played one right after another without anyone's going near the machine.

But what's the use of all the money spent for these time saving devices if it's still necessary to jump up at each record to adjust the tone level?

For those listening to records at home, whether it's through the phonograph or their favorite disk jockey program, the necessity to keep getting up every time is a source of extreme annoyance.

For a location owner, it could mean much more than that; it could mean the loss of income.

Neither a location owner nor his employees have so much time on their hands that they can rush to the juke box with each record that's played to adjust the tone. Nor can that duty be delegated to a customer for should anything go wrong with the juke box, it not only means a service call, but it could also put the machine out of commission for the rest of the day. The net result usually is that no one adjusts the level and after the customers learn which records jar them by their noise, they avoid putting coins into those slots altogether.

The unknown loss of revenue through this to the juke box operator, location owner, record distributor, record manufacturer, artist, songwriter and publisher—if computed—would amount to a staggering sum.

And yet this sore spot could be remedied in no time at all. The record companies now have an organization through which they can readily act, the Record Industry Association of America.

Can you imagine the value in good will alone if it were to announce that henceforth all records would be made at one tone level, that the organization's members had all agreed to take this great step forward towards the total enjoyment of music.

Here is a tremendous inconvenience which the record companies can easily correct and at the same time show their recognition of the public's needs.

Action on this matter should be one of the immediate projects of the Record Industry Association of America.

1) TIGER RAG. 2) PERFIDIA. 3) HAMBONE. 4) BE MY LIFE'S COMPANION. 5) SLOW POKE. 6) ENOUGH. 7) THE MAN'S FALL. 8) TAKE OUT THE CORE. 9) I'LL WALK ALONE. 10) FORGIVE ME. 11) AT LAST.
THE TEN RECORDS

ROCK DISK JOCKEYS PLAYED MOST THIS WEEK

A SUMMARY OF REPORTS RECEIVED FROM THE NATION’S DISK JOCKEYS

1. WHEEL OF FORTUNE  
   Kay Starr (Capitol)

2. BLUE TANGO  
   Leroy Anderson (Decca)

3. AT LAST  
   Ray Anthony (Capitol)

4. BLACKSMITH BLUES  
   Ella Mae Morse (Capitol)

5. TELL ME WHY  
   Four Acers (Decca)

6. PLEASE, MR. SUN  
   Johnnie Ray (Columbia)

7. ANYTIME  
   Eddie Fisher (RCA Victor)

8. CRY  
   Johnnie Ray (Columbia)

9. BROKENHEARTED  
   Johnnie Ray (Columbia)

10. A GUY IS A GUY  
    Doris Day (Columbia)

When the March burst forth, the Variety visitors were impressed by the "Bobby Darin" type of Deejay. The Billboard chart showed the following for the week ending March 24th, 1956:

**WEEK OF MARCH 28**

1. "Sail Away" by Bobby Darin

2. "I'll Never Fall In Love Again" by Kay Starr

3. "The Thrill Is Gone" by Ray Anthony

4. "The Song of Songs" by Ella Mae Morse

5. "That's All Right" by Four Acers

6. "Trust Me" by Johnnie Ray

7. "Anytime" by Eddie Fisher

8. "Brokenhearted" by Johnnie Ray

9. "A Guy Is a Guy" by Doris Day

10. "Tell Me Why" by Johnnie Ray

The "Wurl" was made up recently by Bob Harris (WNNJ-Newark, N.J.), an old friend of the Firehouse."
"A LASTING THING" (3:00) SUNNY GALE & EDDIE WILCOX (Decca 792) - Sunny Gale and Eddie Wilcox come through with a good half as a follow-up to their recent success. Sunny once again delivers a first rate vocal to an equally fine instrumental arrangement. The result—a good bet. The under side is a slow ballad that makes a fair vehicle for Sunny's fine vocalizing. Our nod goes to the top one.

"SOWING LOVE AND REAPING TEARS" (3:05) THE HORN WITH THE TWO MOUTHPIECES AND THREE BARITONES AND EDDIE WILCOX (Debil 792) - A slow, listenable tune is dish ed up on the first half by the harmonizing Three Baritones. The side is given an additional boost by the arrangement set up by Eddie Wilcox and the vocal presentations of the boys. Flip is a jump ring (blow which the group blends beautifully. Some clever lyrics mark the A side. The B side takes a turn.

"AT LAST! AT LAST!" (2:45) "DANCING BELLS" (2:45) RAY MARTIN ORCHESTRA (American 551) - A current biggie is given orchestral coverage by the Ray Martin group. The insti nctions are well done. The tune gives the tune a great sound and the disc should get plenty of spins. The second half is a flow ing number that gets a slick instrumental going. See it well heard on the top half.

"PERFIDIA" (2:06) "CONFETTI" (2:53) BOB SAVAGE (F 2019) - The first lid offers Bob Savage with a current biggie and Bob's cover age could get some spin. Together with the Buddy Cole orchestra the tune is handled in a lively and interesting manner. The low end is a slow ballad that gets the ball on the receiving end of the arrangement. Both levels make for good jive box fare.

"ROSALEEN" (3:00) "DON'T EVER BE AFRAID TO GO HOME" (2:20) BING Crosby (Decca 28061, 9-28064) - A slow pleasant side is given a fitting treat ment from Bing Crosby and the King's Men. Bing has a natural warm with these numbers and this one is no exception. The second deck is a bouncy time that sounds good via the vocal of Crosby and the vocal group. Perry Botkin and his string band add flavor to this side. Opus know what the artist can do.

"TO BE LOVED BY YOU" (3:22) "IF SOMEONE HAD TOLD ME" (3:19) DOLORES GRAY (Columbia 39665, 4-39665) - Here's a coupling by Dolores and the Sy Oliver orchestra that should do well. Check Dolores' vibes. She sings on the first end is a fair sounding number that moves along with light bounce, while the under side is a slow ballad that Dolores reads with feeling. The artist needs more exposure and ops might be interested in the result.

"WHAT'S THE USE!" (2:35) "MOUNTAINS IN THE MOONLIGHT" (2:30) JOHN RAY (Columbia 39698, 4-39698) - Here's a new Johnnie Ray rendition that presents the artist with completely different material. After scoring heavily with his four current hits, this new item should be a pot ent seller. The tune is an infectious ditty that has the novel flavor of an Armenian folk item. Johnnie takes the number titled "What's The Use," and gives out with a meaningful vocal that contains the sincere sound that the singer is capable of creating. The Four Lads and the Jimmy Carroll orchestra helps to hold set up a fitting backdrop. Flip is a Ray composition, and here the artist has the material that he has already proven he can sell. It's a slow and soft tune that Johnnie delivers with extreme ease, while the orchestra and the Four Lads back him to the hilt. Both discs are loaded and the com- bination that the vocalist has created each half disc is going to show coin.

"WHY WORRY?" (2:10) "THAT EVER LOVING RAY" (2:21) ANDREWS SISTERS (Decca 28042, 9-28042) - A beaty honky tonk affair is belted out with much gusto by the Andrews Sisters. To add flavor to the end a fitting piano arrangement is spotted in the backdrop. It's an ok piece of wax. The second dish is a lively rag time tune that the sisters along with the George Cates orchestra handle suavely. Ops might wanna look.

"INDIAN LOVE CALL" (3:06) "JEANNINE" (3:19) LOUIS ARMSTRONG & GORDON JENKINS (Decca 28076, 9-28076) - The stylized singing and trumpet playing of Louis Armstrong is set to good advantage on the top level. Louis, assisted by the Gordon Jenkins orchestra, turns in a fine performance of a wonderful old favorite. The lower lid is another oddie and this one is carried through with a flowing rendition. The first one appears stronger.

"GOOD GOODY" (2:04) "IT'S BEEN SO LONG" (2:11) JEANNE GAYLE & BOB CROSBY (Capitol 2037, F-2037) - Jeanne Gayle gives a solid reading to a bouncy, fast moving ditty that contains an infectious quality to it. Bob Crosby chips in with a fitting instrumental backdrop. The flip is an ok tune that's treated to a light jump rendition and here too the group comes up with a lively half. The top one is stronger.

"WHAT CAN I DO?" (2:15) "THE NIGHTINGALE REMEMBERS" (2:57) MARTHA TILTON AND CURT MASSEY (Coral 60675, 9-60675) - A pleasant ditty is taken for a spin around the wax through the combined efforts of Martha Tilton and Curt Massey. The duo helps carry the lid to an ok finish. The under side is a slow, plaintive number that receives a similar going over from the Massey- Tilton combo. Ops might take a gander.
The New Hit...

"Spring Is A Wonderful Thing"
(Official theme song of the Cherry Blossom Festival)
and
"My Hero"
DECCA 28073; 9-28073

Blossoming Bud...

"Perfidia"
and
"You Brought Me Love"
DECCA 27987; 9-27987

In Full Bloom

"Tell Me Why"
and
"Garden In The Rain"
DECCA 27860; 9-27860

by Special Invitation
Performing in All-Star Program
at the Nation's Capitol

"Cherry Blossom Festival"
WASHINGTON, D. C.
APRIL 2nd TO 6th, 1952

"It's What's in THE CASH BOX That Counts"
"JOE HOMING PIGEON" (2:35)
"BANG I WAITED AROUND" (2:49)
KAY BROWN
(Mercury 5819; 591845)
- A cute, bouncy ditty is taken for a merry ride by Kay Brown and the Maynard Ferguson orchestra. The number bounces through in a lively fashion and should make good joke box listening. The under ditty is a slow ballad that's carried by the vocal work of the chirp. We like the top end.

"I'LL WALK ALONE" (2:46)
"TATTLETALE" (2:39)
RICHARD HAYES
(Mercury 5821; 582145)
- Richard Hayes and the Joe Reisman orchestra offer a big production of an old ballad that is currently enjoying a big revival. Richard's expressive harp playing should get some votes. The lower level is a bouncy, cute ditty that's dished up infectiously by Hayes and the orchestra. Ops have two good ones here.

"WHAT'LL I DO?" (2:50)
"ONE NIGHT OF LOVE" (2:42)
PAUL WESTON ORCHESTRA
(Columbia 39608; 439608)
- An old Irving Berlin ballad is brought to life by Paul Weston and the orchestra as they present it with a smooth instrumental interpretation that should fit right into the current trend of reviving old tunes. The under portion is another oldie that the orchestra brings with lots of class. Ops oughta peak at both ends.

"OH, JOHNNY, OH JOHNNY, OH!" (2:34)
"PUT THE FOOT DOWN" (2:43)
PAULITE SISTERS
(Columbia 39697; 439697)
- An old Bonnie Baker specialty is brought up to date by the vocalizing Paulite Sisters on this new release. The girls handle this cute item with lots of charm and work it up with a pleasant disk. The second side is an interesting calypso number that the combo once again brings in winning style. Ops should check here.

"SING OUR SONG OF LOVE" (2:42)
"KALAMAZOO TO TIMBUKTU" (2:15)
MITCH MILLER & PAULITE SISTERS
(Columbia 39679; 439679)
- A slow plaintive melody is given the typical Mitch Miller treatment of the first level. The choral group and French Horns supply a fitting backdrop for the vocal efforts of Peter Hanley. Flip is a lively item that the Paulite Sisters dish up with much verve. Ops oughta look in.

"A LITTLE RAIN MUST FALL" (3:10)
"DOWN WHERE THE WURZBERGER FLOWS" (2:17)
ALAN HOLMES ORCHESTRA
(King 15165)
- A soft, slow tune is given a relaxing vocal by Don Meehan on the initial end. The Alan Holmes orchestra sets this lid up magically and helps the number along. Ops should get spins on this side. The lower portion is a plain tune that a vocal quartet presents with some interesting harmony. Our nod goes to the first lid.

"DON'T SEND ME HOME" (2:38)
"EVERY BABY Needs A DADDY" (2:34)
HELEN GRAYCO
(Mercury 5818; 581845)
- Helen Grayco dishes up a strong vocal to a tune with a pleasant hop. The vocal treatment helps carry the material and the wind up is a listenable disk. The under siding is a blues item that Helen delivers impressively as she makes the lyrics sound grand. Pete Rugulo gets orchestral credits on both decks. The second side looks good.

"BLUE TANGO" (2:48)
"JUNGLE FLUTE" (2:45)
XAVIER CUGAT ORCHESTRA
(Mercury 5817; 581745)
- The wonderful tango that's currently riding high on the lists is given first rate coverage on the top platter by the Xavier Cugat orchestra. The second level finds the Latin aggregation taking hold of a weird and fast moving number. Some excellent flute playing by Diaballo marks this end. Ops might take a peak.

"MY HERO" (2:58)
"SPRING IS A WONDERFUL THING" (2:29)
FOUR ACES & AL ALBERTS
(Decca 28073; 28073)
- The Four Aces have another offering that could easily climb to the top level of the pops. We have proven that their unique sound is extremely commercial and this new half brings this out clearly. The group takes an oldie "My Hero," from the operetta "The Chocolate Soldiers," and belts out a rhythmic rendition that's loaded with appeal. The harmony behind the lead vocalizing by Al Alberts sell the lyrics and music convincingly. The lower siding is a light, lifting number with a lovely melody and the harmony group once again make music with the lyrics. With Alberts leading the way and the rest of the crew supporting him beautifully, this side too could easily happen. Both ends receive top flight musical arrangements that round out the platter. Ops know what these artists have already done and they would be playing smart if they got with the top half now.

"STANDING BENEATH THE CLOTH" (2:38)
"WHERE THE SWEETHEART ROSES GROW" (2:22)
PRIMO SCALA
(London 1160)
- A slow, soft number is turned out pleasantly on the top platter by Primo Scala and his accordion band. The instrumental group continues in home form and the work of the Stargazers add up to ok listening. Flip is another tune that's smooth and easily by the same artists. This half has more melody to it.

"BODY AND SOUL" (2:21)
"DINAH BOOGIE" (1:55)
WINIFRED ATWELL & TED HEATH ORCH.
(London 1167)
- A wonderful pop standard is on the receiving end of a fine instrumental interpretation. Winifred Atwell and her piano and the Ted Heath orchestra combine to turn out a pretty half. The lower deck is another oldie that's given a boogie beat and taken over the coals via the slick ivy tickling of the pianist. Ops oughta check here.

"MY HEART IS YOURS" (2:47)
"SO" (2:55)
THE MARVELTONES
(Regent 194)
- A better than average tune is presented in a fair manner by the Marveltones. The group combines an odd fine harmony and winds up with an ok half. The under level is a slow ballad that shows the group to greater advantage and with their more effective reading this looks like the stronger side.

"NIGHT OF NIGHTS" (2:13)
"I'M PAINTING A PICTURE OF YOU" (3:07)
BARRY FRANKS
(Cadillac 119)
- Barry Franks has a good tune and doles out a smooth vocal while the orchestra under the direction of Charles Boulanger present a light Latin beat backdrop. The result is a pleasurable half. The bottom disk is a slow ballad that's handled adequately by the same artists. We like the first level.

"JUST BECAUSE" (2:15)
"HOW COULD YOU?" (2:45)
RUSTY DRAFTER
(Mercury 5820; 582045)
- Rusty Draper belts home the lyrics to a bouncy, fast moving item. This beaty number has an infectious quality and that Neilson Biddle and the orchestra further enhance its chances. The lower deck is a slow number by contrast on which Draper also turns in a good job. We like the top end.

"SAX CANTIBLE" (2:44)
"MAMBO IN F" (2:38)
EDMUNDO ROS ORCHESTRA
(London 1164)
- A slow mambo is given a comparative melt going over by the Edmunds Ros orchestra. This popular item makes for good orchestral material and is a marvelous item that the crew takes for a pleasant spin. This type of dishing oughta go in the right locations.

"OLD TIMER POLKA" (2:50)
"THE LAWN PARTY" (2:45)
FRANK WOJNAROWSKI ORCHESTRA
(Dane 3077)
- A couple of interesting polkas are treated to instrumental renditions by the Frank Wojnarowski orchestra. Both lids are handled adequately and the result is a pair of good polkas. The first one is a slow number while the second half is fast by comparison. Ops oughta take a gander.

"PRETENDING" (2:33)
"IT WOULD BREAK MY HEART" (2:44)
DICK JAMES
(London 1162)
- A simple side is slipped through in an easy fashion by Dick James on the first lid. This light tune is carried with a waist tempo. The under siding is a similar number on which Dick gives out with a creditable reading. Ops might be interested in the coupling.
NEW YORK: Grand Ole Opry will invade New York this summer when the Astor Roof present a schedule of folk and country-ropes. The Opry plans to alternate the Grand Old Opry talent every two weeks. The Four Aces will appear on the Kate Smith evening TV show on April 2nd for the second time in a few short weeks. Henry Obon and Lice McKay being because of Buddy De Franco’s “Penny Whistle Blues” on MGM. Buddy’s Records has taken over the masters of Ruth Casey’s “Lonely” and “In Spite Of All” from Cadillac. Paxton Music on an all out campaign to plug “That’s the Way You Take.” George Paxton will cover the middle west.

Henry Marks will hit Philadelphia, Baltimore and Washington, and Buddy Robbins will make Detroit, Cincinnati, Cleveland and Pittsburgh. Art Ford signed to a new three year contract at WNEW, which includes a 100% raise, additional vacations and certain privileges. Charlie Kantor, head of Music Ops Assoc. of Cincinnati, in New York this week has taken over the panels of “Songs For Sale,” CBS TV show...

Dolly Dawn, Jubilee recording artist, will open at Cafe Society. Tony Masso go to Westfield, Mass. to plug his Rainbow record “Water Under the Bridge.” Eddie Heller of Rainbow will also tour to help the record under way.

After spending 14 months at Gene Krupa’s road band, Jack Egan is back home in Yonkers. Jack is looking for NY City office space from which to conduct his publicity work, but until he does he will operate from his home. Doris Day on CBS radio network 9-9-30 Friday. Her show is called the “Doris Day Show”... Jana Jones, Lou Capone’s latest find, opened at Le Vie En Rose last week. Jana’s a natural but a little slow to get on stage... Dick Linke back after a two week promotional tour with Les Paul & Mary Ford covering 9 cities.

CHICAGO:

At long last we caught up with The Weavers at the Blue Note and presented the award from the Automatic Music Industry of America to Al Jana, the Blue Note. “Best Moneymaking Country & Western Record of 1951.” Voted to them by America’s juke box ops thru the annual poll of The Cash Box. And they sure were thrilled to receive it... Ted Weems get himself teams of publicity on opening at the Martinique. Ted’s long been a Chicago landmark figure... Benny Strong continues strong at the Marine Room...

Sweeter little thing we’ve seen in years, Selma Wayne, That’s Bobby Wayne’s gorgeous little armpit. Bobby’s on his way to cover some top spots before hitting home in Roxbury, Mass. Tommy Dorsey swings into a one-niter at the Aragon and, as per usual, clicks big... And Guy Lombardo and His Royal Canadians also do a one-niter at the Opera House this coming week. Guy was long, long ago here at Al Quadrach’s Grand Cafe. This was the old, old days (the ’20s) when the kids waited in line just to listen, in listen and dance to “The Sweetest Music This Side of Heaven.” (Hey, Guy, you have these bell-bottom pants?)... Checker Records took off with a jet smashing clip in “Slow Cabbage” by Sax Mallard. Deejays here like Al Beason predicting this was the way to go to the top all over the nation. And, even before this one started its heavenward ride, Checker did another by Arlene Statham titled, “I’ve Gone To Tell My Troubles To.”... That was a very, very sweet letter we got this past week from dj Howard Miller of WIND. One guy that is appreciative of any grand act. And one who has a certain set of standards... As we speak. Library, and radio, and disc jockey, and bookie... and the like, there are no standards... And the news now from the juke box mfrs is grotesque... This means, men, more and more wax sales... A million sales, and even though these boys aren’t, you know. From now on for the drive’s of a week, there’s going to be a “sweeter" to give some art in our drive. Did George Olsen’s “Who” pass the five million mark? Did Bing Crosby’s “Sweet Liddle” pass the five million mark? Go on you checker-operators and grab yourselves a real surprise.

LOS ANGELES:

Interesting to note that Art Morton, a very likely guy with a fine voice and loads of potential, has been signed by Gabbe, Lutz & Helfer. Frankie Laine severed relations with the agency... GLH has been Frankie’s personal rep as far back as we can remember, and they seemed to be making beautiful music and moos together of late until the announcement of their ways parting... As hot as Frankie continues on Columbia, it’s understandable that the boys will be doing their all to build up a male singer newcomer for sure to fill the breach in their client roster... Not that Sam Lutz and staff have anything to cry about on the local level, what with Lawrence Welk and Frank Sinatra being long into a long-time hit at the Aragon Ballroom and then TV in these parts while playing the A&R, the As-End deejays. Our library’s off to the new slick and very complete little magazine news put out by Capitol’s Bud Freeman, who also manages to make the citizen little publication read strictly non-partisan as regards all other labels and their artists, at least in the reading matter, with Capitol coming into its own in full page ad treatment. According to the column, we learn that Mercury’s Patti Page has just signed a new contract guaranteed the big-selling gal $40,000 for the coming year... And the current issue contains the most complete and interesting biography on The Lovin’ Spoonful that we’ve yet seen... True there didn’t seem to be any mention of the label Johnnie records for, but on the other hand, there was no mention to Stan Freberg’s “Try” in or near the article.

Speaking of Johnnie, Stan, ‘Cry’ and ‘Try’, Columbia’s promotion man Jack Devaney tells us a few of the local deejies are torn between the two, but between the two, there is a certain deejie who appreciates his zooming up there and has no illusions about himself or the music business.
When It Comes To Artists' Taxes

THERE OUGHT TO BE A LOBBY

by Herman Jaffe, C.P.A.

One of the nation's top singers recently said to me, "I wonder whether I'll ever again earn the amount I paid in taxes alone last year."

That's a thought, which even when left unsaid, haunts every artist, no matter what field he may be in.

But particularly in the recording business, with its ups and downs, with the tenuousness of its fame and earning power, it becomes a question of pressing inequity.

The artist, under our tax laws, is perhaps the least protected individual in the nation. His entire stock in trade is his talent—a talent whose earning power is often limited to a specific number of years after which it declines considerably.

Yet that artist, whether he be a bandleader, actor, dancer, singer, composer, or lyricist, whose work enjoys a quick vogue, has no way of spreading the income he earns on that success over the long period in which he has to live on it.

There is a provision in our laws which permits a creative artist to distribute his income for tax purposes over a three year span if he can show that he started work on an income producing property at least that long ago and, if he received at least 80% of the "consideration" in one tax year. This provision, however, applies almost exclusively to writers of books and plays for it is usually only they who can prove that they began to collect material for their projects many years back.

It is patently impossible to make use of this provision in the music field, for a song may have taken only an hour to write—even though its writer may have been studying and starving for many years. And a record may have taken only a couple of hours to cut—even though the singer may have been getting the experience with which to make it a hit through a long, hard apprenticeship.

Since there is no way of solving an artist's tax problems under existing legislation, the only course open is to try to pass new regulations, which will realistically provide for an artist's needs.

There are all sorts of special provisions made in our tax laws to prevent inequities for special situations. Capital gains, no matter from what source, are taxed differently than regular income. Those risking money in the exploration of oil fields are treated less stringently—because of the hazards to their capital in such an operation—than those in other businesses. Writers, as we've already said, who have worked on a project for a number of years, can make provision for that in their tax returns. And so on down the line. Special situations have given rise to special regulations.

There is no reason why an artist's problem—the fact that his top earning power is limited to a very short number of years, and sometimes to only one real hit—should not also be provided for.

But the mere justice of such a proposal is not enough to get it into our laws. It takes organization, money and leadership.

In other words, IT TAKES A LOBBY.

Down in Washington, if anybody steps on the toes of labor, or big business, or small business, or the farmer or the veteran, they hear 'em holler "ouch!" from Maine to California. So they tread lightly—because these groups are well organized.

Artists—almost alone—are unrepresented on Capitol Hill. Their problems receive no forceful presentations, for by the very nature of an artist's standing, his involvement in politics would be a ticklish, and, in fact, a dangerous matter.

But the necessity for his economic survival surpasses politics. The case of the artist must be presented not as a party issue, but on a bipartisan level. Only then, can it get the wholehearted support necessary for action.

The task ahead is a difficult one—though the goal can be achieved through a course of action as follows: A nucleus of an organization must first be formed through the leadership of interested artists. This group must then fashion a legislative proposal with the help of competent authorities. Then an individual must be appointed who can channel such legislation, have it submitted through sympathetic members of Congress, push it and keep stressing its merits, until finally the justice of such a proposal is recognized throughout Congress.

As we've said, it's a difficult job—and a large one. But with the proper attitude on the part of all artists, with their willingness to spend a little money now by supporting an organization which will be working for their benefit alone, they may not only save themselves a lot of money in the future, but may achieve a tax structure which would eliminate much of the heartache which an artist presently goes through when he earns a fortune in one year—and pays it away in taxes—and then earns nothing the next.

(Herman Jaffe will begin a regular column on tax matters in THE CASH BOX starting with the May 4 issue.)
The HALE You Say

by natt hale

For many’s a year now, we’ve watched certain Hollywood and Broadway idols wage their increasing struggle against the peril of being “typed.”

The trade journals and fan periodicals have made much mention of this or that producer who saw no way clear but to suspend indefinitely some glowing star in the firmament of show business because the star had used a role.

In reviewing the accounts of the story-behind-the-story, we’ve always had mixed emotions about who was justified. The producer who felt that the artist had become a golden goose through his portrayal of the derriere of Hoofie, the Horse—or the star who felt that he could now be promoted to the front end of the equine.

Of recent months, we’ve heard more and more of our recording associates (the artists) protest against the material they’re being engaged to record, by dint of contract.

Admittedly, they may have gone on for some umpteen records without even causing a slightly lifted eyebrow or chuckle of glee from the Bureau of Internal Revenue.

Then, suddenly, from out of left field comes “the big one.”

It goes about 700,000 records—and the artist now becomes a STAR....

The old contract is destroyed in battling ceremony and a battery of photographers (two photographers take a host of pictures) for the lens evidence which hits the trade journals in force.

The trade is treated to a full-course display describing how the star now is possessed of a brand-new contract extending the term of allegiance to 99 years and will, henceforth, receive no less than twelve cents per disc, with a minimum guarantee of six million shekels a year. (“Shekels”—a Byzantian term of exchange. Equivalent to 3½ mills in American money.)

Comes the next recording production, and the eagerly-awaiting public and the rest of the industry is treated to almost an exact duplication of the artist’s “big one.”

Oh well, we figure, it could happen again...Lightning has been known to strike twice in the same place....

The record doesn’t happen. The public and the industry take a brief contemplation of what is happening to other artists on other labels and await the next waxing by the new-born star.

The new platter makes its appearance in about five or six weeks.

So what is it? Right! The same intro. Same background. Same vocal ensemble. And practically the same number.

The disc jockeys begin the tirade against prototyping.

They assail the promotion men first, then open their heavy barrage against the record company and its A. & R. Director. As they should. (They should?)

After being treated to a score of reports that the discs, the juke-box copies and the retail dealers are getting a mite bored with the star recording the same song over and over again, the artist decides it’s high time to do something about it.

Whereupon, he (or she) makes an appointment with the A. & R. mogul to go over the songs for the next recording session.

The Artists & Repertoire chief is awaiting the star with great anticipation.

No sooner does our hero or heroine enter the sanctum wherein hits are picked, than the A. & R. guy delivers his opening pronouncement:

"Baby, (this term applies in all cases, regardless of gender) have I got some stuff for you. Four of the greatest tunes you ever heard. And we’ve got ‘em exclusive! And, you know what? They’re all almost exactly the same as the big one. Now here’s how I’m gonna do it..."

And the producer resignedly sighs and mutters:

"Well—what’re you gonna do?"

Please mention THE CASH BOX when answering ads—it proves you’re a real coin machine man!
Clarence Hammond
WJM—New Orleans, La.
1. WHEEL OF FORTUNE (Kay Starr)
2. BERMUDA (Bill Sisters)
3. I'LL WALK ALONE (Don Cornelius)
4. PITTSBURGH, PA. (Guy Mitchell)
5. AT LAST (Kay Starr)
6. BLUE TANGO (Leroy Anderson)
7. TENDERLY (Rosemary Clooney)
8. AT ROUND THE CORNER (Jo Stafford)
9. WHEEL OF FORTUNE (Kay Starr)
10. RIVER GIVE A ROLLIN' (Mary Small)

Don Tibbetts
WXK—Coudersport, N. H.
1. AT LAST (Roy Anthony)
2. I'LL WALK ALONE (Don Cornelius)
3. BLUE TANGO (Hoop Winderbitter)
4. WHEEL OF FORTUNE (Kay Starr)
5. DANCE ME LOOSE (Arthur Godfrey)
6. I HEAR A RAPHA (Spitzer)
7. WINDOWE (Weaver)
8. ROUND THE CORNER (Jo Stafford)
9. MT. LAUTREL (Vaughn Monroe)
10. JUMP THROUGH THE RING (Tony Martin)

Bob Larsen
WEMP—Milwaukee, Wisc.
1. WHEEL OF FORTUNE (Kay Starr)
2. ANYTIME (Edith Fisher)
3. I'LL WALK ALONE (Don Cornelius)
4. BLUE TANGO (Leroy Anderson)
5. COME WHAT MAY (Pat Patterson)
6. TIGER RAG (Les Paul & Mary Ford)
7. BLUE TANGO (Leroy Anderson)
8. BLACKSMITH BLUES (Ello Marc Mars)
9. THAT'S THE CHANCE YOU TAKE

Don Bell
KRTN—Des Moines, Iowa
1. WHEEL OF FORTUNE (Kay Starr)
2. BLUE TANGO (Leroy Anderson)
3. THREE BELLS (Companions of Song)
4. TELL ME WHY (Four Aces)
5. CRY (Johnnie Ray)
6. PLEASE ME (Johnnie Ray)
7. ANYTIME (Edith Fisher)
8. STOLEN LOVE (Lamar)
9. PLEASE, MR. SUN (Johnnie Ray)
10. BE MY LIFE'S COMPANION (Bill Sisters)

Vince Williams
WJZ—New York, N. Y.
1. AT LAST (Roy Anthony)
2. TIGER RAG (Les Paul & Mary Ford)
3. IF I COULD ONLY SEE YOU AGAIN
4. ANYTHING BUT (Art Paleon)
5. HONEST AND TRUELY (Jack Spain)
6. ALL NIGHT LONG (Jimmie Davis)
7. COME WHAT MAY (Pat Patterson)
8. PERIFIDA (Four Aces)
9. ANGEL'S BALL (Tennessee Erle)
10. BLUE TANGO (Leroy Anderson)
11. BLACKSMITH BLUES (Ello Marc Mars)

Willie & Ray
WHOM—New York, N. Y.
1. I'LL WALK ALONE (Don Cornelius)
2. 3 O'CLOCK BLUES (B. B. King)
3. TROUBLE IN MIND (Dinah Washington)
4. CRY (Orioles)
5. PLEASE ME (Johnnie Ray)
6. THIS HAPPINESS (Joe Valdize)
7. TELL ME WHY (Dinah Washington)
8. NIGHT TRAIN (2, Forest)
9. TELL ME WHAT THE 4'S (Alton Buss)
10. WILLIE AND RAY MACONE (Tito Puente)

Robin Seymour
WKH—Detroit, Mich.
1. I'LL WALK ALONE (Don Cornelius)
2. AT LAST (Roy Anthony)
3. LONELY WINE (Bill Barnard)
4. BLUE TANGO (Hoop Winderbitter)
5. A GUY IS A GUY (Don Cornelius)
6. BLACKSMITH BLUES (Ello Marc Mars)
7. GANDY DANCER BALL (Frankie Laine)
8. WILLIE AND ROY MACONE (Tito Puente)

Earle Pudney
WGY—Schenectady, N. Y.
1. AT LAST (Roy Anthony)
2. PITTSBURGH, PA. (Guy Mitchell)
3. THIRTEEN INCH THINGS (Dion Jordan)
4. PHILIPS AND HEATHER (Perry Como)
5. MARMONE (Franky Hardy)
6. INVITATION (Victor Young)
7. AT ROUND THE CORNER (Jo Stafford)
8. I COULD WRITE A BOOK (Tony Martin)
9. WHEEL OF FORTUNE (Kay Starr)
10. SENATOR FROM TENNESSEE (Bob & Ray & Tex Williams)

Norm Prescott
WOR—Boston, Mass.
1. BROKEN HEARTED (Jimmie Rodgers)
2. THREE BELLS (Companions of Song)
3. HEART OF A CLOWN (Bobby Byrd)
4. WHEEL OF FORTUNE (Kay Starr)
5. A GUY IS A GUY (Don Cornelius)
6. I'LL WALK ALONE (Don Cornelius)
7. THAT'S THE CHANCE YOU TAKE
8. I'LL STILL LOVE YOU (Amos Bros.)
9. FRIENDLY (Four Aces)
10. BLUE TANGO (Leroy Anderson)

Maurice Hart
KFWE—Hollywood, Calif.
1. I HEAR A RAPHA (Spitzer)
2. CRY (Rudy Andrade)
3. WHEEL OF FORTUNE (Kay Starr)
4. BLUE TANGO (Leroy Anderson)
5. COME WHAT MAY (Pat Patterson)
6. PLEASE, MR. SUN (Perry Como)
7. BLACKSMITH BLUES (Ello Marc Mars)
8. WINDOWE (Weaver)
9. CRY (Johnnie Ray)
10. LADY LOVE (Vaughn Monroe)

Jackson Lowell
WWV—Baltimore, Md.
1. FORGIVE ME (Edith Fisher)
2. WHEEL OF FORTUNE (Sunny Gale)
3. BROKEN HEARTED (Jimmie Rodgers)
4. AT LAST (Roy Anthony)
5. I HEAR A RAPHA (Spitzer)
6. COME WHAT MAY (Pat Patterson)
7. PLEASE, MR. SUN (Perry Como)
8. BLACKSMITH BLUES (Ello Marc Mars)
9. YOU'LL NEVER WALK ALONE (Fred Waring)
10. ANYTIME (Edith Fisher)

Walter Phillips
WGO—Cincinnati, Ohio
1. PITTSBURGH, PA. (Guy Mitchell)
2. MARSHMALLOW MOON (Dinah Shore)
3. NODDLE RAG (Perry Como)
4. I'LL WALK ALONE (Don Cornelius)
5. WHEEL OF FORTUNE (Kay Starr)
6. BLACKSMITH BLUES (Ello Marc Mars)
7. I'LL STILL LOVE YOU (Amos Bros.)
8. FRIENDLY (Four Aces)
9. WHEEL OF FORTUNE (Kay Starr)
10. BE MY LIFE'S COMPANION (Bill Sisters)

Jim Brokow
WCP—Boston, Mass.
1. BLUE TANGO (Leroy Anderson)
2. AT LAST (Roy Anthony)
3. PLEASE, MR. SUN (Perry Como)
4. BROKEN HEARTED (Johnnie Ray)
5. PERIFIDA (Glen Miller)
6. I'LL WALK ALONE (Don Cornelius)
7. WHEEL OF FORTUNE (Bill Sisters)
8. BLACKSMITH BLUES (Ello Marc Mars)
9. WHEEL OF FORTUNE (Bill Sisters)
10. BLACKSMITH BLUES (Ello Marc Mars)

Ray Perkins
KFR—Denver, Colo.
1. BLUE TANGO (Leroy Anderson)
2. WHEEL OF FORTUNE (Kay Starr)
3. ANYTIME (Edith Fisher)
4. CRY (Johnnie Ray)
5. POKE (Pee Wee King)
6. PLEASE, MR. SUN (Perry Como)
7. BLACKSMITH BLUES (Ello Marc Mars)
8. I'LL WALK ALONE (Don Cornelius)
9. WHEEL OF FORTUNE (Bill Sisters)
10. GANDY DANCERS BALL (Frankie Laine)

Bert Knapp
WVNJ—Newark, N. J.
1. WHEEL OF FORTUNE (Kay Starr)
2. AT LAST, AT LAST (Tony Martin)
3. YOU WILL NEVER KNOW (Dinah Shore)
4. WHEEL OF FORTUNE (Kay Starr)
5. BLACKSMITH BLUES (Ello Marc Mars)
6. LADY LOVE (Vaughn Monroe)
7. WHO (Jimmy Palmer)
8. BLACKSMITH BLUES (Ello Marc Mars)
9. MARMONE (Bud Spencer)
10. BE MY LIFE'S COMPANION (Bill Sisters)

DON'T STAY AWAY (Bill & Range) * YOURE HERE, SO EVERYTHINGS ALL RIGHT (Bill & Range) Lefty Frizzell (Mer.) has a new release of great potential. Rated No. 1 by Martin Block (WNEW) on his "Choice of the Week."
CHICAGO—Howard Miller (left) WIND disk jockey and Jimmy Martin, MGM Records distributor in Chicago release twin carrier pigeons with messages about Henry Jerome's "Homing Pigeon" to follow disk jockies in Wisconsin. The pigeons were released from the roof of the Wrigley building in Chicago as part of a promotion for MGM's record "Homing Pigeon."
GRAND RAPIDS, MICH.—Disks for play at 45 revolutions per minute ultimately will be used exclusively for recordings of popular music and sub- 
plant the 78 r.p.m. disks which now dominate the record field. John W. 
Haddock, president of AMI, Incorporated, declared this week.

As the head of a firm manufacturing juke boxes and accessories for 
the automatic music business, which absorbs at least 20 per cent of the re- 
cord industry’s output, estimated last year at 200,000,000 units, he 
asserts that the changeover will take place gradually within the next few 
years. He said that the growing popu- 
lar of the 45s is based on their higher fidelity, greater durability, 
lighter weight and lesser requirements for storage space.

To juke box operators, Mr. Haddock 
asserted, these advantages represent 
economies which recommend the more widespread use of 45s. As an example, he cited the fact that 78s must be re- 
placed after a couple of hundred plays 
because of wear, whereas 45s are in 
good condition after even a thousand 
or more plays. He pointed out that the cost of both types of record is the 
same.

Mr. Haddock noted that statistics of 
the Music Performance Trust Fund, 
which gets figures on the sales of disks 
recorded by members of the American 
Music Publishers, already show a 
remarkable rise in the production of 
45’s. Available figures—those for 1951 
are not yet complete—cover the peri- 
odes from Oct. 1, 1948, to Dec. 31, 1949, 
and the year 1950, during which 188,- 
450,054 and 184,857,620 records, re- 
spectively, were shipped on the market.

In the earlier period, 78s, with 177, 
770,476 records, accounted for 94.8 per 
cent of total output; 45s with 7,250, 
706 records, only 5.2 per cent. How- 
ever, in 1950, 78’s decreased to 145,- 
628,476, and 79.1 per cent of total out- 
put; 45s increased to 32,948,926 and 
17.6 per cent. Comparison of produc- 
tion of the two different-speed records, 
in relation to total output, shows a 
15.2 loss for the 78s; a 13.8 gain for 
the 45s.

More impressive, said Mr. Haddock, is 
the fact that unit production of 45s 
during 1950 rose by 53,168,141, or 344 
per cent over the earlier period. Also 
during 1950, unit production of 78s de- 
clined by 32,142,000, or 18 per cent 
over the earlier period, he pointed 
out.

The 33 1/3 r.p.m. records are not 
practicable for juke box operations, he 
continued. “Since long-playing re- 
cords contain as many as six selections 
on one side,” he said, “the player of a 
juke box is deprived of selectivity, and 
selectivity is considered one of the prime attractions of a juke box.” The 
33 1/3’s, he observed, have already es- 
abled their leading position in the classical field.

Juke Box Leader Sees Trend Of 
Pop Tunes To 45 R. P. M. Records

---

April 5, 1952

www.americanradiohistory.com

"It’s What’s in THE CASH BOX That Counts"
WASHINGTON, D.C. — Returning to Washington for the second time in one week, representatives of the major record companies appeared again before the House Subcommittee of the Judiciary March 26 to continue testimony against the three alternatives to the Bryson Bill.

After the completion of hearings, it seemed highly unlikely that any action would be taken at this session of Congress, not only because of the strength of the arguments against the proposals, but because of the short-notice of time in which to take up all the various questions involved in the changing of a law which has been on the books since 1909.

The leaders of the record firms who appeared were Kenneth Raine of Columbia, whose statement was published in The Cash Box last week; Frank Walker, president of MGM; William Fowler, vice president of Columbia, and John Griffin, executive secretary of the Record Industry Association of America.

Each man opposed all three of the alternatives which were offered up. Walker was asked by the committee members which he found least objectionable, he said, "That's like asking a man condemned to death whether he would rather be hanged, electrocuted or gasman.

The three alternatives to the Bryson Bill which were being opposed were:

1) To eliminate the compulsory licensing procedure and let each composer bargain individually with each record company.
2) To create a separate label for juke box use as distinct from the one for time-composition.
3) To state a new rate for juke box use.

William Fowler, at this hearing, submitted a statement which would set up the industry's opposition to all three of these suggestions.

In his written testimony were the following statements:

"We must make it clear to you that the proposed Juke Box Act fails to provide for one from the standpoint of the phonograph record manufacturer. Photophone records are not passed on by hand after the records are made. They are imbedded into the records which they are pressed out by hydraulic compression molding presses. When the word is running, the only thing not producing to fill orders already received. They are actually making what we call 'floor stock.' That is, we have to try to outguess the market demands and build up inventory to floor stock ahead of orders so that the orders can be shipped the same day.

"If we did gamble in this way, we would lose business to our competitors if they had versions of the same tunes ready to ship. As frequently happens, the public demand for the tune may die out before delayed shipments reach the consumers. This is the floor stock problem.

Theoretically, we could run two kinds of labels on one press, and different colored labels would not, as labels alone, represent any added cost. In actual practice, however, it would not work.

"Why not?"—you ask. Because we knew the time at the time of manufacture how many records of a given tune will go into coin boxes. We do not know how many 10-inch 78 RPM records will go into coin machines, nor how many 7-inch 45 RPM records will be used. We can make a guess, but there is already too much guesswork in the industry to be healthy. The public's reaction to a tune is uncertain and unpredictable; nor can the life span of any tune be estimated with any reasonable degree of accuracy.

In other words, you can see from this that the phonograph record business is risky enough without adding further hazards—such as trying to estimate how many records of each tune will be sold. One label is run out with special coin box labels.

The second alternative proposal, to quote your Chairman: "consists in raising the two cents royalty to five cents on one (e) of an appropriate figure."

It has been charged by the representatives of ASCAP that despite the millions of public performances for profit in radio, television, restaurants, cabarets, and other public places of entertainment, the amount of royalty paid by the ASCAP membership for the right of performing music records sold to the public averages less than $2,000,000. What you have done is raise this 50 percent. That apparently failed to mention to you, are two very significant points.

First: ASCAP's total receipts for year last year are to be reported to be $35,600,000, of which $14,600,000, those ASCAP revenues constitute only a portion of the monies accruing to the composers. The composers' publishers, in addition to their ASCAP revenues, may collect as much as $50,000 to $100,000 in other earnings from record companies on only one tune plus equal or larger amounts from sheet music sales and foreign sources. In addition to all of this, many composers are own publishers of their own right and may well earn artist's royalties of $50,000 or more in a year in just a few cases. We are self-avoided and self-employed.

And here is a most interesting fact is that often overlooked when record companies are discussing 'it's royalties.' This record company is only one of many that might be interested. It is usually only one of a group of two or three that might be interested. The composer and publisher of the other tunes collect a license fee on every record, and the same with the second tune. This is an income, it is being fairly, or would be earned in any other business.

Second: and this ties right back to the preceding statement—it is not important what the average annual income of the majority of composers is from their ASCAP royalties. It is of much greater importance what the average annual income of the major composers comes from all sources of income on their songs.

What is important is the total individual earnings of the successful composers, particularly those few who devote their full time and energies to the musical field.

During the year of 1951, 14,108 new songs were copyrighted in the United States alone. During 1950 the total was even greater. It must be pointed out that only a few of these could be and were successful and profitable to the composers, just as very few of the new inventions patented or the new books written earn with the same success as successful and profitable to their creators.

In any field such as the music business where the return on an individual composition can be as fabulous as it has been, the risk of failure must be proportionately high.
**Kickin' The Blues Around**

**with Sam Evans**

Chuck Carson's famous road guide for The Gale office, has the pleasurable job of securing Lester Young and his band about the country. With tenor sax hitting new heights in popularity, Fries is riding high and is today one of the leading exponents of modern jazz. His records are collectors' items and his latest releases are snapped up pronto.

One of the biggest promotions of recent years was staged Friday March 21, in Chicago's Auditorium on Euclid Avenue. With The Orioles and Paul Williams as attractions, there was a crowd of 20,000 people to storm the doors. Only 10,000 got inside, and the remaining mob finally were dispersed by police and firemen. The dance the slated to run until 2 A.M. was stopped by police at 11:06 P.M. as the crowd on the inside was too large for proper fire prevention control. This old lid is tipped to the able and wide awake promoters who can get out a crowd like that. . . . Of course a lot of credit goes to The Orioles and Pan' Williams, who are all master entertainers. . . . Jerry Crocker, of Cleveland's WWRE, holding down the late-night shift with a heavy leaning toward blues and jazz.

Johnny Otis and his band are currently on tour, the vocal chores are being handled by Willie Mae Thornton, whose latest on Peacock is "Let Your Tears Fall Baby." Peacock Records, of Houston Texas, is doing a fine job of covering the R & B field under the guiding hands of Don Robey. Label is busy signing up new talents and pushing out for new distributors and outlets for especially good brand of blues. Another ace money maker on the Peacock label is Gate-mouth Brown, now doing P.A.s on the east coast, his "Too Late Baby" is stacking up nickels down the coin chute. . . . Jubilee advises that their new signing find, Billy Paul, a lad of 16, will be the voice of the year. If Jerry B'line is as right for current program on The Orioles, then Jerry will be tearing up some gorgeous new white on whites.

Around the 1st of May, Nat King Cole will come out with a smoothie called "Somewhere Along the Road." Perry Como does a like job for Columbia. . . . Bobby Wayne, who is to "Wheel" what Sonny Gale is to "Fortune," held over for two extra weeks at the Blackhawk in Chi. Next stop for the Boston singer is the Chase in St. Louis. Dick Hayman is now doing all of the arrangements for Bobby.

**Sam Evans is the Jazz and Blues expert heard nightly on WGN, Chicago's Mutual outlet and on WGN-TV.**

**Deutsch Named Professional Manager of J. J. Robbins**

**NEW YORK—** Irving Deutsch, formerly with Redd Evans' publishing firm, Ad-Rock Music, has joined J. J. Robbins Publishing as General Professional Manager.

Deutsch has also formed a company with Ed Kasner, called Irving Deutsch, Inc., a B.M.I. affiliate.

Charles Ross, who had been in charge of all the firms which were owned by Robbins and Kasner, has been named General Professional Manager of both Piccadilly Music and Edward Kasner Music, whose most recent plug tune was "Weaver Of Dreams." Goldie Goldmark, who had been the firm's west coast representative, has left. Deutsch will handle both coasts and will make frequent trips between the two. He expects to make his first trip in two weeks.

Irving Deutsch, Inc., will be represented by the Kasner international publishing group in Canada, England and on the continent.

**"Jet" Magazine Claims Top Pop Singers Pattern Styles After Negro Artists**

**NEW YORK—** "Jet," weekly Negro news magazine, this week printed an article, "Do White Singers Imitate Negroes?" in which it was claimed that knowingly or not, many of the top white vocalists pattern their style on singing characteristics of Negro stylists.

The overnight popularity of Johnnie Ray has again brought this long standing controversial question to the fore, according to "Jet." Ray was accepted without question as being a Negro, by those listening to his records, until pictures revealed him to be white. Ray himself admits that he was influenced in developing his "moony" style of delivery by listening to Billie Holiday.

"Jet" supplies the following pairings of artists who have more than a passing similarity in style and sound: 

- Mindy Cramer-Lena Horne
- Ginny Simms-Maxine Sullivan
- Kitty Kallen-Lena Horne
- Rosemary Clooney-Sarah Vaughan
- Frances Langford-Ethel Waters
- Peggy Lee-Billie Holiday
- Mary Ann McCray-Billie Holiday
- Georgia Gibbs-Thelma Carpenter
- Champ Butler-Billy Daniels
- Jerry Ray-W-Hugh Jux
- Louis Prima-Louis Armstrong
- Tony Bennett-Nat "King" Cole
- Phil Harris-Bert Williams
- Alan Dale-Billy Eckstine

**"Darling Let's Give Love A Chance"**

**No. 1 Hit**

**SAX MALLARD’S “Slow Caboose”**

B/W

**“Jet” Magazine Claims Top Pop Singers Pattern Styles After Negro Artists**

**NEW YORK—** "Jet," weekly Negro news magazine, this week printed an article, "Do White Singers Imitate Negroes?" in which it was claimed that knowingly or not, many of the top white vocalists pattern their style on singing characteristics of Negro stylists.

The overnight popularity of Johnnie Ray has again brought this long standing controversial question to the fore, according to "Jet." Ray was accepted without question as being a Negro, by those listening to his records, until pictures revealed him to be white. Ray himself admits that he was influenced in developing his "moony" style of delivery by listening to Billie Holiday.

"Jet" supplies the following pairings of artists who have more than a passing similarity in style and sound: 

- Mindy Cramer-Lena Horne
- Ginny Simms-Maxine Sullivan
- Kitty Kallen-Lena Horne
- Rosemary Clooney-Sarah Vaughan
- Frances Langford-Ethel Waters
- Peggy Lee-Billie Holiday
- Mary Ann McCray-Billie Holiday
- Georgia Gibbs-Thelma Carpenter
- Champ Butler-Billy Daniels
- Jerry Ray-W-Hugh Jux
- Louis Prima-Louis Armstrong
- Tony Bennett-Nat "King" Cole
- Phil Harris-Bert Williams
- Alan Dale-Billy Eckstine

**Checker Records**

**No. 1 Hit**

**SAX MALLARD’S “Slow Caboose”**

B/W

**“Darling Let’s Give Love A Chance”**

**Checker No. 750**

**No. 2 Hit**

**ARBEE STIDHAM’S “Someone To Tell My Troubles To”**

B/W

**“Mr. Commissioner”**

**Checker No. 751**

**DISTRIBUTORS**

**IT’S YOUR MOVE NOW!**

**TO GET CHECKER RECORDS**

**PRESTIGE RECORD CO.**

4858 Cottage Grove Ave.

Chicago 15, Ill.

(Tel.: Kenwood 8-4343)

Please mention THE CASH BOX when answering ads—it proves you’re a real coin machine man!
THE Top Ten Tunes Nettin' Heaviest Play, Compiled From Reports Submitted Weekly To The Cash Box, By Leading Music Operators In New York City's Harlem Area; Chicago's South Side, and New Orleans.

HEAVENLY FATHER
Edna McGriff (Jubilee)

SUNNY GALE & EDDIE WILCOX

WHEEL OF FORTUNE

Ruth Brown (Atlantic)

ATHLETICS

Ruth Brown (Atlantic)

TROUBLE IN MIND

Dinah Washington (Mercury)

AMOS THE ALADDIN

Dinah Washington (Mercury)

MELLOW BLUES

Sonny Thompson (King)

LOOKING FOR MY BABY

Ravens (Mercury)

WHEEL OF FORTUNE

Kay Starr (Capital)

BABY, PLEASE DON'T GO

Orioles (Jubilee)

LOOKING FOR MY BABY

Ravens (Mercury)

WHEEL OF FORTUNE

Kay Starr (Capital)

SUNNY GALE & EDDIE WILCOX

Dinah Washington (Mercury)

NIGHT TRAIN

J. Forest (United)

DINAH'S FORTUNE

Sonny Thompson (King)

MILK TRAIN

Tab Smith (United)

I DIDN'T SLEEP A WINK LAST NIGHT

Arthur Prysock (Decca)

NO MORE DOGGIN'

Roscoe Gordon (R.P.M.)

DANIEL'S TROUBLE IN MIND

Dinah Washington (Mercury)

LET'S TALK ABOUT JESUS

Bells Of Joy (Peacock)

GET ME SOME MONEY

Annie Laurie (Okeh)

THAT'S WHAT YOU'RE DOING TO ME

The Dominoes (Federal)

Diane

Buddy Lucas (Jubilee)

MELLOW BLUES

Sonnny Thompson (King)

MELLOW BLUES

Sonnny Thompson (King)

MELLOW BLUES

Sonnny Thompson (King)

MELLOW BLUES

Sonnny Thompson (King)

THE CASH BOX

RHYTHM & BLUES

Ramblings

Trade rumor has it that Capitol is planning to revitalize and expand its rhythm and blues department. Modern and RPM, via the Bihari brothers and sisters, really buzzing these days. With Saul back from his Hono- lulu honeymoon, and sister Flo enroute to the Islands for a vacation, Jules, Saul, Joe and Roz are keeping busy filling orders on John Lee Hooker's "Cold Chills All Over Me," an RPM release. Modern's Jimmy Witherspoon recording of "The Wind Is Blowin'" blowing nothing but good for the Biharis. .. . .

Miriam and Herb Abramson and Bill Spitalsky, all of Atlantic, foamed with virus last week, but now back in harness again. .. . Columbia will release the Bix Beiderbecke story on records in a new Golden Era record series. .. . Willis Jackson and Machito scoring at Harlem's Savoy Ballroom. .. . Pittsburgh Courier will make its awards to the winners of the Seventh Annual Popularity Poll at Carnegie Hall, April 19th. .. . Arnett Cobb off on a one-nighter tour. Cobb's dates should ring the bell as the tour takes him to southwest Texas where he's acclaimed "native son." .. . Billy Taylor and trio, who presently top the billing at the Downbeat Club, N. Y., did their bit along with scores of others on the Dean Martin-Jerry Lewis-Harry Gray Telenoch which raised a million and a quarter for the New York Cardiac Hospital Fund.

The Swallows set for the Howard Theatre, Washington, D. C., April 11th. They were recently signed by Universal Attractions. .. . Nat "King" Cole, who did the same sensational business at the Howard Theatre, Wash- ington, D. C., as he did at the N. Y. Apollo a couple of weeks ago, opens at the Earle, Philadelphia, on April 18th. .. . Eddie Meserz, Aladdin, back in Beverly Hills any day now after a country-wide tour that took him to New York, Washington, D. C., and points south and east... . Nellie Lutcher at Chubby's in Camden, N. J., for a week... . Savoy Records has signed Sister Emily Bram, Brother Cromwell and Brother Morgan... . The Five Keys, just back from their first visit to sunny California, have already cut some new sides... . Aladdin has switched distриbute in Chicago; the nod going to James H. Martin & Co.

Norman Granz's "Jazz at the Philharmonic" flying to Europe with nine of his most celebrated musical stars. They open in Stockholm, Sweden, on March 50th. From there the troupe will present its Jazz concerts at Copenhagen, Gothenburg, Stockholm, Malmo, Paris, Brussels, Amsterdam, and Dublin. Artists accompanying Norman Granz are: Ella Fitzgerald, Oscar Peterson, Max Roach, Ray Brown, Ray Eldridge, Irving Ashby, Hank Jones, Lester Young and Flip Phillips. .. . Earl Bostic will be at the Hillside, Boston, April 11th. .. . The Ravens into Glenn's, Cleveland, on April 12th. .. . Peacock Records putting out 45's with two already on the market. .. . Burnie Peacock into Cincinnati's Cotton Club March 31st.

"It's What's in THE CASH BOX That Counts!"
<table>
<thead>
<tr>
<th>SWEET SIXTEEN</th>
<th>Joe Turner</th>
<th>(Atlantic)</th>
</tr>
</thead>
<tbody>
<tr>
<td>NO MORE DOGGIN'</td>
<td>Roscoe Gordon</td>
<td>(R.P.M.)</td>
</tr>
<tr>
<td>NIGHT TRAIN</td>
<td>Jimmy Forest</td>
<td>(United)</td>
</tr>
<tr>
<td>WHEEL OF FORTUNE</td>
<td>Sunny Gale with Eddie Wilcox O.</td>
<td>(Derby)</td>
</tr>
<tr>
<td>DUST MY BROOM</td>
<td>Elmo James</td>
<td>(Trumpet)</td>
</tr>
<tr>
<td>THE HUNT IS ON</td>
<td>Percy Mayfield</td>
<td>(Specialty)</td>
</tr>
<tr>
<td>MELOW BLUES</td>
<td>Sonny Thompson</td>
<td>(King)</td>
</tr>
<tr>
<td>KISS-A ME BABY</td>
<td>Ray Charles</td>
<td>(Swingtime)</td>
</tr>
<tr>
<td>BE ANYTHING, BE MINE</td>
<td>Wini Brown</td>
<td>(Mercury)</td>
</tr>
<tr>
<td>TROUBLE IN MIND</td>
<td>Amos Milburn</td>
<td>(Aladdin)</td>
</tr>
<tr>
<td>ATLANTA, GA.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. No More Doggin'</td>
<td>Roscoe Gordon</td>
<td>(R.P.M.)</td>
</tr>
<tr>
<td>2. Night Train</td>
<td>Jimmy Forest</td>
<td></td>
</tr>
<tr>
<td>3. Let's Talk About Jesus</td>
<td>Roscoe Gordon</td>
<td></td>
</tr>
<tr>
<td>4. Cold Chills All Over Me</td>
<td>John Lee Hooker</td>
<td></td>
</tr>
<tr>
<td>5. One Mint Julep</td>
<td>(The Clovers)</td>
<td></td>
</tr>
<tr>
<td>6. The Big Question</td>
<td>Percy Brown</td>
<td></td>
</tr>
<tr>
<td>7. Tender Heart</td>
<td>Charles Brown</td>
<td></td>
</tr>
<tr>
<td>8. Watch Out</td>
<td>Bunny McGhee</td>
<td></td>
</tr>
<tr>
<td>9. I Used To Have A Woman</td>
<td>Jimmy Rogers</td>
<td></td>
</tr>
<tr>
<td>10. 5-10-15 Hours</td>
<td>Ruth Brown</td>
<td></td>
</tr>
<tr>
<td>COALGATE, OKLA.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. 3 O'Clock Blues</td>
<td>(B. B. King)</td>
<td></td>
</tr>
<tr>
<td>2. Booted</td>
<td>Roscoe Gordon</td>
<td></td>
</tr>
<tr>
<td>3. Best Wishes</td>
<td>Lowell Fulson</td>
<td></td>
</tr>
<tr>
<td>4. Hard Times</td>
<td>(B. B. King)</td>
<td></td>
</tr>
<tr>
<td>5. How Many More Tears</td>
<td>(The Moulin Rouge)</td>
<td></td>
</tr>
<tr>
<td>6. Blues For Cuba</td>
<td>Floyd Dixon</td>
<td></td>
</tr>
<tr>
<td>7. Ida Red</td>
<td>Hanging On</td>
<td></td>
</tr>
<tr>
<td>8. Broadway Boogie</td>
<td>(Trey Branch)</td>
<td></td>
</tr>
<tr>
<td>9. Boogie In The Rain</td>
<td>(的应用乐队)</td>
<td></td>
</tr>
<tr>
<td>10. Your Daddy's Been Doggin' Around</td>
<td>(Todd Rhodes)</td>
<td></td>
</tr>
<tr>
<td>DARLINGTON, S. C.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. I'm Gonna Jump In The River</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Let's Talk About Jesus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Got You On My Mind</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. 3 O'Clock Blues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Ponce In The Veins</td>
<td>(Sister Rosetta)</td>
<td></td>
</tr>
<tr>
<td>6. Detain</td>
<td>(The Crystals)</td>
<td></td>
</tr>
<tr>
<td>7. Night Train</td>
<td>(Jimmy Forest)</td>
<td></td>
</tr>
<tr>
<td>8. Wheel Of Fortune</td>
<td>(Sunny Gale &amp; Eddie Wilcox)</td>
<td></td>
</tr>
<tr>
<td>9. Booted</td>
<td>Roscoe Gordon</td>
<td></td>
</tr>
<tr>
<td>10. The Turner</td>
<td>(Guthrie Brothers)</td>
<td></td>
</tr>
<tr>
<td>OPELOUSAS, LA.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Wheel Of Fortune</td>
<td>(Sunny Gale &amp; Eddie Wilcox)</td>
<td></td>
</tr>
<tr>
<td>2. Night Train</td>
<td>Jimmy Forest</td>
<td></td>
</tr>
<tr>
<td>3. Boated</td>
<td>Roscoe Gordon</td>
<td></td>
</tr>
<tr>
<td>4. Money Blues</td>
<td>James Wayne</td>
<td></td>
</tr>
<tr>
<td>5. No More Doggin'</td>
<td>Roscoe Gordon</td>
<td></td>
</tr>
<tr>
<td>6. Let's Talk About Jesus</td>
<td>(Bells Of Joy)</td>
<td></td>
</tr>
<tr>
<td>7. Cry</td>
<td>(Bells Of Joy)</td>
<td></td>
</tr>
<tr>
<td>8. Trouble In Mind</td>
<td>(Elroy Washington)</td>
<td></td>
</tr>
<tr>
<td>9. The Hunt Is On</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Get You On My Mind</td>
<td>(John Green)</td>
<td></td>
</tr>
<tr>
<td>OAKLAND, CAL.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Dust My Broom</td>
<td>Elmo James</td>
<td></td>
</tr>
<tr>
<td>2. No More Doggin'</td>
<td>Roscoe Gordon</td>
<td></td>
</tr>
<tr>
<td>3. Right Kind Of Lovin'</td>
<td>Mickey Milburn</td>
<td></td>
</tr>
<tr>
<td>4. The Wind Is Blowing</td>
<td>(Jimmy Wither adam)</td>
<td></td>
</tr>
<tr>
<td>5. Milk Train</td>
<td>(Tab Smith)</td>
<td></td>
</tr>
<tr>
<td>6. Diane</td>
<td>(Bobby Lucio)</td>
<td></td>
</tr>
<tr>
<td>7. You Gotta Let The Last Laugh Now</td>
<td>(Ray Brown)</td>
<td></td>
</tr>
<tr>
<td>8. Get You On My Mind</td>
<td>(John Green)</td>
<td></td>
</tr>
<tr>
<td>9. The Big Question</td>
<td>(Perley Mayfield)</td>
<td></td>
</tr>
<tr>
<td>10. Wheel Of Fortune</td>
<td>(Dixie Washington)</td>
<td></td>
</tr>
</tbody>
</table>

Dixie Humming Birds

2—GREAT SPIRITUALS—2

"WADING THROUGH BLOOD AND WATER"

"WHAT ARE THEY DOING IN HEAVEN TODAY"

Peacock #1594 (Available on 45 rpm)

Marie Adams

A NEW STAR IS BORN

"MY SEARCH IS OVER"

"I'M GONNA PLAY THE HONKY TONKS"

Peacock #1583 (Available on 45 rpm)

Golden Harp Singers

sing

"WILL THERE BE ANY STARS IN MY CROWN"

PART #1 and #2

Peacock #1591

SPIRITUALS

With Feelings

Peacock

RECORDS, INC.

116 West

Houston, Texas

BLUES

With the Zip

Saves hit . . . BIG PROFITS!

Savoy #015

DIAMOND RING

by Brownie McGhee

Savoy Record Co., Inc.

38 Market St.

Newark, N. J.

A Moneymaker

THE BIG QUESTION

by PERCY MAYFIELD

#425

In 1953, Atlantic

In 1952, Atlantic

Dixie Washington

"SWEET SIXTEEN"

No. 960

"It's What's in THE CASH BOX That Counts"
"TAXPAYER'S BLUES" (2:30)  
"EATING WITH THE BOOGIE" (2:25)  
BURE GAillard  
(Mercury 8970; 8970 x 45)  
A slow bouncy blues is dished up by Bure Gaillard and His Northern Pacific Orchestra. Gaillard's vocal is forceful and exciting, and he is backed by his number equally. The arrangement features some polished saxing in the breaks. The other side is a fast beat Item, well handled by the artist, who chants a set of novelty lyrics potently.

"I'M GETTING NEARER MY HOME"  
(3:10)  
"HE'S THE ONE"  
(3:40)  
Malahia Jackson  
(Apollo 258)  
Malahia Jackson comes up with a slow inspirational number that changes into a bouncy shusty jubilee about mid-way through the tune. Malahia Jackson's strong, clear vocal is backed with piano and organ and the result is a dramatic number. The second side is also a spiritual with the same arrangement, and excitingly handled by the vocalist.

"GENTLE LOVER" (3:07)  
"J. D. BLUES" (3:02)  
JUNE DAVIS w/ RED SAUNDERS ORCH.  
(Okeh 8656)  
A beautiful slow ballad is doled out by June Davis with ease and warmth as she sells a sentimental set of lyrics telling of "when a lover has a soft and gentle touch." Red Saunders' organ sets the musical mood for the chasers, and together they bring in a solid etching. Flip is a slow blues that June Davis again proves a strong fashion. O's have two solid sides to work with.

"COUNT YOUR BLESSINGS—JESUS"  
"LOVER OF MY SOUL"  
(2:43)  
JACKSON GOSPEL SINGERS  
(Okeh 8656)  
The Jackson Gospel Singers belt out a wild jubilee type religious item with verve and gusto. The lead vocalist delivers a strong inspirational reading of this spirited number, and the harmony of the group helps make this an ok side. The low lid is a change of pace as the gospel singers handle a slow spiritual softly to back a prayer that is talked.

"LET'S TALK ABOUT JESUS"  
(2:41)  
"COME UNTO ME"  
(2:31)  
SISTER ROSSETTA THARPE  
(Dco 28075; 9-28075)  
Sister Rosetta Tharpe delivers a pleasing jubilee type regalistic number with much feeling. The strong voiced vocalist gives an exciting reading of this rhythmic tune and is assisted solidly by the South Wind Singers. The other side is a fast beat item, helps make this a ok side. Under portion is a similar number equally. Good Tharpe and the South Wind Singers.

"THAT'S WHAT YOU'RE DOING TO ME"  
(2:27)  
"WHEN THE SWALLOWS COME BACK TO CAPESTRANO"  
(3:00)  
THE DOMINGOS  
(Federal 12059)  
The harmonizing Dominoes belt out a dynamic driving item that should prove to be what the ops are looking for to stir up a loud of action. Titled, "That's What You're Doing To Me," the upper deck has just about everything jammed into two and one-half minutes of playing time. The accomplished singing of the lead vocal, and the blend of harmony by the Dominoes, is set off with shouts and handclapping in the background to give it a jubilee effect. The arrangement features a wild sh sax that fits into the mood of the waxing. Under portion is a s'low and smooth presentation of a mellow item. Chapel bells and organ music lend softness and appeal as the group work together beauti- fully and bring it in a solid way. O's had better get with these two fast as they have a pair of strong contenders to work with.

"BLANKET OF LOVE" (3:05)  
"DON'T BE AT HOME" (2:50)  
TAB SMITH  
(United 1024)  
Tab Smith's alto saxing of a slow oddie is all that one can desire. The backing here is merely incidental as Smith runs the entire array of notes throughout the recording. Sax enthusiasts will revel in this mellow handling of this item. Flip is a fast jumpy number that once again is all Tab Smith. The arrangement is clever, and includes portions of several other well known tunes.

"HE'LL NEVER GO LET MY HAND"  
(2:55)  
"HE IS MY LIGHT"  
(3:00)  
REV. WM. MORRIS O'NEIL  
(Hi-Lee 307)  
The resonant voice of Rev. Wm. Morris O'Neil dramatically sold two slow spirituals. The Roverend is backed by The Christian Tabernacle Choir, evidently a large, well rehearsed group, and the music is supplied by an organ and piano. The total effect is a stirring couple and ops with the right locations should listen.

"GROOVIN'" (2:40)  
"WEARY BLUES" (3:12)  
ILNIOJS JACKET  
(Mercury 8965; 8966 x 45)  
A driving instrumental is socked out with force by Illinois Jacquet and his orchestra. The group handles an arranged spirited arrangement zestfully as Illinois Jacquet allows his sax to run wild, and together they build a strong waxing. The second side is a slow piece that is a sounding board for the Jacquet sax. O's have two listener sides and should take a peak.

"O. H. BLUES" (3:00)  
"LOVE IS JUST AROUND THE CORNER"  
(3:05)  
CHARLIE VENTURA'S BIG FOUR  
(Mercury 8965; 8965 x 45)  
Charlie Ventura and his Big Four drive out an instrumental that starts slow, picks up speed and ends up fast and wild. Ventura's saxing is given spotlight, and is effectively supported by Buddy Rich on the drums; Chubby Jackson, bassist; and Marty Napoleon on the piano. Flip is Charlie Ventura's rendition of a slow oddie that should please.

"AU PRIVAYE"  
(2:45)  
"STAR EYES"  
(3:30)  
CHARLIE PARKER  
(Mercury 11087; 11087 x 45)  
Two fast moving instrumentals are excitingly presented by Charlie Parker and his orchestra. Dynamic arrangements of both tunes utilizes the talents of the creative harmonicizing of the Humming Birds, the result is a potent platter. Under portion is a slow out rhythmic piece that is forcefully done by the aggregation.

"EVERY BEAT OF MY HEART"  
(2:49)  
THE ROYALS  
(Federal 12064)  
The Royals take a slow beat, dressed up with a potent arrangement, and give it a mellow, but expressive, treatment. The lead vocalist's flowing reading of the cute lyrics is backed by the smooth harmonizing of the group, and they succeed in putting together a slick ball. Bottom deck, a boogie beat forcefully handled by the artists. It is a solid side. O's have two good waxings for their jukes.

"JUMPIN' AND STOMPIN'"  
(2:10)  
"BOOGIE IN THE CROOFE"  
(2:00)  
JO JO JACKSON  
(Fidelity F-3005)  
Jo Jo Jackson and his Jumpin' Jivers beat out a driving instrumental with joyful abandon. A fast but arrangement is excitingly handled by the uninhibited group of musicians. Flip is a fast boogie rhythm that is treated to a similar arrangement that Jackson and the boys deliver with contagious spirit.

"WHILE WE'RE YOUNG"  
(2:08)  
"WALKIN' IN THE SUNSHINE"  
(2:20)  
MILT LARKIN AND THE X-RAYS  
(Coral 65083)  
Milt Larkin chanta a light jump item with an easy and smooth delivery. His expressive singing of the falling tune is backed pleasantly by the X-Rays. The arrangement features a bit of outstanding saxing. Second side is a mellow treatment of a mellow item that Milt Larkin sings zestfully. O's should take a listen.
3 Cleveland Radio Stations Adopt 45-RPM Record System As Standard

CLEVELAND, OHIO—Three Cleveland radio stations last week announced that they had adopted the 45-rpm system of recorded music as standard broadcast equipment. They began 45-rpm operation simultaneously on March 17.

The three stations are WTAM, 50,000-watt NBC outlet; WHK, 5000-watt Mutual station; and WERE, 5000-watt independent. Their joint action marks the first time that more than one station in a city has gone “45.”

The latest swing to 45 highlights the growing trend by radio stations toward adoption of the new music reproduction system since Philadelphia’s WFIL inaugurated the trend last year. Other 45-rpm stations which have adopted the new system since the first of the year are WQMC, Washington, D.C.; KPI, Los Angeles; WHDH, Boston; WMAQ, Chicago; KOA, Denver; and KNBC San Francisco. In each case, the inauguration of 45-rpm music broadcasting has stimulated sales of 45-rpm records and phonographs in the station’s reception area, according to spokesmen for RCA Victor, which is most interested in the system.

To meet heavy musical requirements, each station has acquired a basic library of 45-rpm records,1 emulating approximately 5000 selections.

To attract maximum market attention to their modernized recorded music service, stations WTAM, WERE, and WHK, in conjunction with Main Line Cleveland, Inc., RCA Victor’s record distributor in the area, kicked off the new system with a comprehensive promotion campaign involving radio spot announcements, window and in-store displays in local RCA Victor record shops. Newspaper advertising was also used for the kickoff. Many local columnists alerted their readers to listen to music programs provided by the new system.

Krupa To Honolulu

NEW YORK—Gene Krupa, slated to premiere an international tour with his original Jazz Trio in Honolulu, opening at the Brown Derby there April 4 for two weeks, will break the jump with three stops in the U. S. en route. The Trio (Krupa, Charlie Ventura and Teddy Napoleon) plays the weekend of March 28th (28 thru 30) at the Club Silhouettes in Chicago; flies to Boise to entertain the army there on March 31, then flies to Los Angeles to take part in a jazz concert being staged by disc jockey Gene Norman on April 2. The threesome then planes to Honolulu. Joe Glaser of Associated Booking Corporation, handling the tour, is negotiating for two weeks in Japan to follow.

JUBILEE’S HOT PARADE

(A Prayer For Love)

“HEAVENLY FATHER”
bw “BE ANYTHING (But Be Mine)”
by EDNA McGRIFF
with Buddy Lucas Ork.
Jubilee 5073 (45x5073)

The Dawn Comes Up Like Thunder

“DOLLY DAWN”
“You’re Not Worth My Tears”
bw “IN THE MOOD”
by LUCAS Orch.
Jubilee 5075 (45x5075)

Band of Tomorrow

“EMBRACEABLE YOU”
bw “IN THE MOOD”
Going Strong
“DIANE”
Jubilee 5078 (45x5078)

Will Fill the Till

“SONNY (The Orioles) TIL”

“PROUD OF YOU”
Jubilee 5076 (45x5076)

No Stopping Them

THE ORIOLES

“BABY PLEASE DON’T GO”
Jubilee 5065 (45x5065)

goong strong

“TRUST IN ME”
bw “SHRIMP BOATS”
Jubilee 5074 (45x5074)
WBBR in addition to his appearances.

Martha Carson (Capitol) has signed to join WSM's "Grand Ole Opry" cast during April and will appear on their April 19 program in Nashville for the summer's run. The Carlines (Mercury) will join her at WSM upon her return from the New York City. Any country jockeys looking for a move to Memphis? WHIM has the spot open left by Bob Sticht. An audition to Harold Hill, Musical Director, is the way to approach.

Kim BNN in Roswell, Montana turns an hour and a half over to "Pan-Handle" man who m. c. s. the "Western Jamboree." A casual remark by Dan recently found both the keyboard and the mail box. Who said the interest in country music was lagging in the northwest?

Maxine Sullivan, who has a d. j. position through Alabama, Mississippi, Louisiana, and Texas. Mel plans to take three weeks in this run calling on his old acquaintances as well as meeting new ones.

Bob Wills (M-G-M) is making new sessions in Dallas this week. He says some changes are being made this time—maybe back to his old style? Although he is by no means a secondary artist at present, we can remember when every hit was a first number.

New England ranks the country artists as Hank Williams (M-G-M) first, Eddy Arnold (RCA Victor) second, and Hank Williams, Jr. third. According to a well answered poll on Clarence Keebler's WERI record from Westerly, R. L Records were offered to the entries who duplicated the final tabulation in their respective towns.

Sueen at WSM's "Grand Ole Opry" March 22nd were a goodly crowd from Capitol including Presley George Wallaces, Promo Man, Hal Cook, Country Topper Ken Nelson, and Country Promo man Llyod Cook. RCA Victor was well represented at Miller with Paul Cohen standing in for Decca.

Ray Whitley has given up his d. j. chores at WMEX in Boston to return to his Hollywood home.


db

The Cash Box. Music

April 5, 1952

"THREE WAYS OF KNOWING" (2:31)
"WHEN YOU WANT A LITTLE LOVIN" (2:20)

JOHNNIE & JACK
RCJ Victor 20-4555

 Ways Of Knowing," with an infectious arrangement, and novel lyric telling of a man's curiosity to know the answers. Juke, as Johnnie and Jack harmonize in rollicking style. The instrumentalists provide sprightly background music which features the Fiddles and fiddles in spots. Ops can do no better than to rush this entry into their boxes. Flip is an answer to the pop novelty that is put over with spirit and zest by the popular duo. Titled, "When You Want A Little Lovin'," the catchy piece is arranged excitingly and supported with a host of humorous lyrics. Johnnie and Jack have another likely side in this one, and ops have a wazig that should break into the money.

"IDAHO STATE FAIR" (3:06)
"YOU WILL NEVER GROW OLD" (2:35)
RUSTY KEEPER
(2:0679, 9-5665)

Ernest TUBE
(Decca 28067, 9-28067)

Rusty Keefer And The Hillsiders come up with a quick tempo ditty and deliver it with relish and abandon. The infectious warbling of Keefer is set off beautifully by the harmonizing harmonizers. The lower half is a change of pace that the artists collaborate on soothingly and they bring in a mellow side. Ops have two likely levels for the boxes.

"SOMEBODY'S STOLEN MY MONEY" (2:27)
"MY MOTHER MUST HAVE BEEN A GIRL, LIKE YOU" (2:58)
ERNST TUBE
(Decca 28067, 9-28067)

Ernest Tubb sadly chants a western lament with feeling, as with his usual vocal, he tells of "somebody's stolen my money, and my honey's stolen my love." Tubb accompanies himself with polished guitarizing and brings in a strong contender. Flip is a similar piece that Tubb delivers pleasingly. Ops should take a peek.

"LET OLD MOTHER NATURE HAVE HER WAY #2" (2:10)
"MUSIC MAKIN' MAMA SECOND HAND" (2:18)
LONZO AND OSCAR
(Decca 28067, 9-28067)

Lonzo and Oscar's uninhibited voicing of a fast tempo item and the holding true of their harmonic lyrics makes this a wazig good for the Jukes. Employing humorous novelty, and merrily harmonizing in rollicking style, the duet have themselves a time, and so does the listener. The under deck is a similar novelty handled expertly by the talented pair.

"I'M SORRY FOR YOU, MY FRIEND" (2:31)
"HONGY TONK BLUES" (2:33)
CURLEY COLDIRON
(Melody Hill 802)

A slow ballad is vocalized by Cliff Steele wazigly as he gives the country scene its worth-while. Curley Coldiron and The Circle C Boys provide the musical backdrop and they handle the smart arrangement solidly. Flip is a rhythmic number potently warbled by Wally Moore. Moore's light yodeling helps make this honky tonk tune a zestful side. Ops should take a

"AIN'T IT SAD?" (2:46)
"YOUR PICTURE DONE FADED" (2:32)
COUNTRY PAUL
(King 4517)

A slow country wupper is doefully chanted by Country Paul as he tells of the one reading, "You can't get around dying no matter how hard you try." A wazig treatment which is effectively projected by Country Paul's solid guitarizing and delivered by the artist in his strong style.

"TAKE THE SHACKLES FROM MY HEART" (2:12)
"I'M TURNED CADABOUT" (2:32)
DUDE MARTIN
(Mercury 6385; 6385 x 45)

A lilting Pee Wee King-Rod Stewart tune is sung in sprightly fashion by Dude Martin. The charter's solid handling of the moderate beat item and sincere reading of lyrics makes this a strong caching. The under portion is another King-Stewart tune now getting some airplay, but ops have two loaded decks and should check.

"MY DARLIN' LIZA LOU" (2:30)
"YOU MADE ME LOVE YOU" (2:15)
HILLIBILLY BARTON
(Albatross 113)

Two cute novelty tunes written by himself, are sold by Hillibilly Barton vigorously and infectiously. Barton expressive chanting of the fast tempo items receives strong instrumental backing, with country fiddling and harmonizing in the breaks. Both sides have spirited arrangements that assist in making them ok diskings.

"MILK BUCKET BOOGIE" (2:31)
"BUNDLE OF SUNSHINE" (2:34)
CURLEY COLDIRON
(Melody Hill 802)

A hopping boogie best number last week, is currently stirring up a hussle in the country market, is given an adapted arrangement by Cliff Steele and Wally Moore. The vocal line by Cliff Steele is surmounted with a powerhouse backing by the Circle C Boys. The duet have still another spin of the play. Lower lid is another coverage of a current favorite adequately served up by the artists.
Lombardo Hits $300,000 Mark With Half of Tour Yet To Come

NEW YORK—Proving once again that he is one of the most phenomenal box-office draws in the history of modern popular music, Guy Lombardo and his orchestra are raking in tremendously high grosses during their current $3-day concert tour.

With more than half the tour now completed it is evident that Lombardo will go well over the $500,000 gross mark before the tour winds up in Springfield, Mass., on April 26.

During the first 25 dates of the tour, which has thus far taken him through the states of Pennsylvania, Virginia, North and South Carolina, Tennessee, Alabama, Georgia, Arkansas, Louisiana, Mississippi, Texas, Oklahoma, Missouri, Kansas, Iowa, and Illinois, Lombardo has grossed well over $300,000, averaging almost $9000 as his nightly gross. In terms of net for his band, Lombardo takes out 60% on each date into which he goes on percentage, and he has yet failed to meet that requirement.

To date, the largest one-night gross gathered in by the band was in Memphis, Tenn., on March 1, when the cash register rang to the tune of $35,916. Other "whoppers" have been $11,870 in Great Bend, Kansas, on March 19, and $11,598 in Salina, Kansas, on March 21.

Unlike last year when Lombardo parted as part of his retinue a "hot" name act in The Ames Brothers, he is making this year's tour accompanied only by two relatively minor acts, Gene Shelton and The Ganju Brothers. In Texas, Lombardo added crooner Don Cherry whose home is in that State; otherwise he has stood pat on his troops.

Lombardo has not been giving concerts on Thursday nights, incidentally, that being the night he does his NBC "Your Hit Parade" show. He has been doing these from U. S. service installations, wherever of course there is no charge for attendance.

An interesting sidelight on this is the fact that Lombardo last year almost never ventured forth on the concert tour which was to prove so astoundingly successful, and which he is therefore repeating this year. Last year there was doubt expressed in some quarters as to the advisability of the band only doing concerts in view of the fact that its great reputation has been earned in the years as being a dance band.

Lombardo finally won out with his point that his audience over the years has been a family audience, and that dances, by their very nature, usually attract only teen agers or young married couples. Lombardo emphasized that by playing concerts he could play for entire families at the same time, and pointed to his tremendous record sales and radio ratings over the years to demonstrate he has a vast listening audience as well as a dancing audience.

He won his point and went out and proved he was absolutely right.

The Cash Box, Music - April 5, 1952
<table>
<thead>
<tr>
<th>City</th>
<th>Record List</th>
</tr>
</thead>
</table>
| New York, N. Y. | 1. WHEEL OF FORTUNE (Key Starr)  
2. CRY (Johnnie Ray)  
3. TELL ME WHY (Four Aces)  
4. ANYTIME (Eddie Fisher)  
5. PLEASE, Mr. SUN (Johnnie Ray)  
6. BLUE TANGO (Larry Anderson)  
7. LITTLE WHITE CLOUD THAT CRIED (Johnnie Ray)  
8. BLACKSMITH BLUES (Elle Mae Morse)  
9. BERMUDA (Bell Sisters)  
10. BROKENHEARTED (Johnnie Ray) |
| Chicago, Ill.   | 1. BLACKSMITH BLUES (Elle Mae Morse)  
2. BLUE TANGO (Larry Anderson)  
3. WHEEL OF FORTUNE (Booby Wayne)  
4. ANYTIME (Johnnie Ray)  
5. I'LL WALK ALONE (Don Cornell)  
6. FULL HOUSE (Perry Como)  
7. TELL ME WHY (Four Aces)  
8. ANYTIME (Eddie Fisher)  
9. LITTLE WHITE CLOUD THAT CRIED (Johnnie Ray)  
10. PLEASE, Mr. SUN (Johnnie Ray) |
| Los Angeles, Cal. | 1. WHEEL OF FORTUNE (Key Starr)  
2. BLUE TANGO (Larry Anderson)  
3. CRY (Johnnie Ray)  
4. ANYTIME (Eddie Fisher)  
5. TELL ME WHY (Four Aces)  
6. BLACKSMITH BLUES (Elle Mae Morse)  
7. LITTLE WHITE CLOUD THAT CRIED (Johnnie Ray)  
8. PLEASE, Mr. SUN (Johnnie Ray)  
9. BERMUDA (Bell Sisters)  
10. GANDY DANCE'S BALL (Frankie Laine) |
| Richmond, Va.    | 1. BLACKSMITH BLUES (Elle Mae Morse)  
2. TELL ME WHY (Eddie Fisher)  
3. BLUE TANGO (Larry Anderson)  
4. HAMBONE (L unsupported)  
5. AT LAST (Roy Anthony)  
6. ANYTIME (Eddie Fisher)  
7. PETER COTTONTAIL (Roy Rogers)  
8. A GUY IS A GUY (Dean Martin)  
9. PLEASE, Mr. SUN (Perry Como) |
| Opelousas, La.   | 1. WHEEL OF FORTUNE (Key Starr)  
2. CRY (Johnnie Ray)  
3. ELI'S TANGOS (Larry Anderson)  
4. LITTLE WHITE CLOUD THAT CRIED (Johnnie Ray)  
5. PLEASE, Mr. SUN (Johnnie Ray)  
6. BERMUDA (Bell Sisters)  
7. COME WHAT MAY (Patti Page)  
8. SHRIMP BOATS (I supported)  
9. WHEN YOU'RE IN LOVE (Shirley Laine)  
10. BROKENHEARTED (Johnnie Ray) |
| Massapequa, N. Y. | 1. WHEEL OF FORTUNE (Key Starr)  
2. LITTLE WHITE CLOUD THAT CRIED (Johnnie Ray)  
3. BLUE TANGO (Larry Anderson)  
4. ANYTIME (Eddie Fisher)  
5. TELL ME WHY (Four Aces)  
6. PLEASE, Mr. SUN (Johnnie Ray)  
7. DANCE ME LOOSE (Arthur Godfrey)  
8. WHISKEY AND GIN (Johnnie Ray) |
| Coolgate, Okla.  | 1. WHEEL OF FORTUNE (Key Starr)  
2. LITTLE WHITE CLOUD THAT CRIED (Johnnie Ray)  
3. BLUE TANGO (Guy Lombardo)  
4. STOLEN LOVE (Eddy Howard)  
5. PERIOD (Four Aces)  
6. TELL ME WHY (Four Aces)  
7. CRY (Johnnie Ray)  
8. STUFF (Johnnie Ray)  
9. LITTLE WHITE CLOUD THAT CRIED (Johnnie Ray)  
10. HAMBONE (Larry-Stanford) |
| San Diego, Calif. | 1. CRY (Johnnie Ray)  
2. ANYTIME (Eddie Fisher)  
3. WHEEL OF FORTUNE (Key Starr)  
4. HAMBONE (Larry-Stanford)  
5. TIGER RAG (Leo Paul & Mary Ford)  
6. BLUE TANGO (Hugo Winterhalter)  
7. CRY (Johnnie Ray)  
8. COME WHAT MAY (Patti Page)  
9. BLACKSMITH BLUES (Elle Mae Morse)  
10. BE MY LIFE'S COMPANION (Mills Brothers) |
| Phoenix, Ariz.   | 1. WHEEL OF FORTUNE (Key Starr)  
2. CRY (Johnnie Ray)  
3. LITTLE WHITE CLOUD THAT CRIED (Johnnie Ray)  
4. ANYTIME (Eddie Fisher)  
5. TELL ME WHY (Four Aces)  
6. PLEASE, Mr. SUN (Johnnie Ray)  
7. SLOW POKE (Roy Acuff)  
8. HAMBONE (Larry-Stanford)  
9. BREAKENHEARTED (Johnnie Ray)  
10. BLUE TANGO (Larry Anderson) |
| Cleveland, Ohio  | 1. CRY (Johnnie Ray)  
2. LITTLE WHITE CLOUD THAT CRIED (Johnnie Ray)  
3. WHEEL OF FORTUNE (Key Starr)  
4. ANYTIME (Eddie Fisher)  
5. TELL ME WHY (Four Aces)  
6. PLEASE, Mr. SUN (Johnnie Ray)  
7. SLOW POKE (Roy Acuff)  
8. TIGER RAG (Leo Paul & Mary Ford)  
9. HAMBONE (Larry-Stanford)  
10. BE MY LIFE'S COMPANION (Mills Brothers) |
| Atlanta, Ga.    | 1. WHEEL OF FORTUNE (Key Starr)  
2. CRY (Johnnie Ray)  
3. LITTLE WHITE CLOUD THAT CRIED (Johnnie Ray)  
4. ANYTIME (Eddie Fisher)  
5. TELL ME WHY (Four Aces)  
6. PLEASE, Mr. SUN (Johnnie Ray)  
7. TIGER RAG (Leo Paul & Mary Ford)  
8. BREAKENHEARTED (Johnnie Ray)  
9. BLUE TANGO (Larry Anderson)  
10. HAMBONE (Larry-Stanford) |
| Kansas City, Mo. | 1. CRY (Johnnie Ray)  
2. WHEEL OF FORTUNE (Key Starr)  
3. CRY (Johnnie Ray)  
4. ANYTIME (Eddie Fisher)  
5. TELL ME WHY (Four Aces)  
6. PLEASE, Mr. SUN (Johnnie Ray)  
7. TIGER RAG (Leo Paul & Mary Ford)  
8. BLACKSMITH BLUES (Elle Mae Morse)  
9. BREAKENHEARTED (Johnnie Ray)  
10. BE MY LIFE'S COMPANION (Mills Brothers) |
| San Francisco, Calif. | 1. WHEEL OF FORTUNE (Key Starr)  
2. CRY (Johnnie Ray)  
3. ANYTIME (Eddie Fisher)  
4. LITTLE WHITE CLOUD THAT CRIED (Johnnie Ray)  
5. TELL ME WHY (Four Aces)  
6. PLEASE, Mr. SUN (Johnnie Ray)  
7. EGOSITY (Paul S. Ray)  
8. BLUE TANGO (Johnnie Ray)  
9. BROKENHEARTED (Johnnie Ray)  
10. COME WHAT MAY (Patti Page) |
| Detroit, Mich.   | 1. WHEEL OF FORTUNE (Key Starr)  
2. CRY (Johnnie Ray)  
3. TELL ME WHY (Four Aces)  
4. ANYTIME (Eddie Fisher)  
5. LITTLE WHITE CLOUD THAT CRIED (Johnnie Ray)  
6. PLEASE, Mr. SUN (Johnnie Ray)  
7. WIMOWEH (The Weavers)  
8. COME WHAT MAY (Patti Page) |
| St. Paul, Minn.  | 1. CRY (Johnnie Ray)  
2. TELL ME WHY (Four Aces)  
3. ANYTIME (Eddie Fisher)  
4. LITTLE WHITE CLOUD THAT CRIED (Johnnie Ray)  
5. TIGER RAG (Leo Paul & Mary Ford)  
6. WHEEL OF FORTUNE (Key Starr)  
7. PATTI PAGE (Roy Acuff)  
8. SLOW POKE (Roy Acuff)  
9. DANCE ME LOOSE (Arthur Godfrey)  
10. HAMBONE (Larry-Stanford) |
| Butte, Mont.     | 1. WHEEL OF FORTUNE (Key Starr)  
2. CRY (Johnnie Ray)  
3. LITTLE WHITE CLOUD THAT CRIED (Johnnie Ray)  
4. PLEASE, Mr. SUN (Johnnie Ray)  
5. TIGER RAG (Leo Paul & Mary Ford)  
6. ANYTIME (Eddie Fisher)  
7. BREAKENHEARTED (Johnnie Ray)  
8. HAMBONE (Larry-Stanford)  
9. COME WHAT MAY (Patti Page)  
10. HABBIN' RAG (Perry Como) |
| Portland, Ore.   | 1. WHEEL OF FORTUNE (Key Starr)  
2. LITTLE WHITE CLOUD THAT CRIED (Johnnie Ray)  
3. PLEASE, Mr. SUN (Johnnie Ray)  
4. TIGER RAG (Leo Paul & Mary Ford)  
5. CRY (Johnnie Ray)  
6. TELL ME WHY (Four Aces)  
7. BLUES (Johnnie Ray)  
8. DANCE ME LOOSE (Arthur Godfrey)  
9. SLOW POKE (Roy Acuff)  
10. HABBIN' RAG (Perry Como) |
NPA GIVES MFRS MORE METAL 3rd QTR

New Proposed Quotas Beginning July 1 Show Increases Up to 65% in All Metals. Mfrs May Near Normal Volume With New Quota.

PROPOSED MATERIAL ALLOTMENTS FOR 3RD QUARTER INCLUDING BASE PERIOD USAGE PLUS 1st & 2nd QTR ALLOTMENTS

AUTOMATIC MERCHANDISING MACHINES

<table>
<thead>
<tr>
<th>TONS</th>
<th>CARBON STEEL</th>
<th>TONS</th>
<th>ALLOY STEEL</th>
<th>POUNDS</th>
<th>BRASS MILL PRODUCTS</th>
<th>POUNDS</th>
<th>COPPER M.IF MILL PRODUC-TS</th>
<th>POUNDS</th>
<th>COPPER FOUNDRY PRODUCTS</th>
<th>POUNDS</th>
<th>ALUMINUM</th>
</tr>
</thead>
<tbody>
<tr>
<td>BASE PERIOD USAGE (AVERAGE QTR)</td>
<td>4,579</td>
<td>37</td>
<td>39,419</td>
<td>44,183</td>
<td>18,415</td>
<td>384,343</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FIRST QUARTER 1952 ALLOTMENT</td>
<td>1,863</td>
<td>9</td>
<td>14,656</td>
<td>7,908</td>
<td>4,835</td>
<td>194,724</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SECOND QUARTER 1952 ALLOTMENT</td>
<td>2,290</td>
<td>19</td>
<td>11,826</td>
<td>15,464</td>
<td>5,525</td>
<td>115,303</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THIRD QUARTER 1952 ALLOTMENT</td>
<td>649</td>
<td>24</td>
<td>15,768</td>
<td>22,091</td>
<td>7,366</td>
<td>192,171</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

AMUSEMENT AND OTHER COIN OPERATED MACHINES

| BASE PERIOD USAGE (AVERAGE QTR) | 998 | 10 | 144,693 | 262,726 | 0 | 22,108 |
| FIRST QUARTER 1952 ALLOTMENT | 215 | 3 | 9,492 | 72,871 | 0 | 5,348 |
| SECOND QUARTER 1952 ALLOTMENT | 499 | 5 | 43,408 | 91,854 | 0 | 5,527 |
| THIRD QUARTER 1952 ALLOTMENT | 649 | 7 | 57,877 | 131,363 | 0 | 11,054 |

COIN OPERATED PHONOGRAPHs

| BASE PERIOD USAGE (AVERAGE QTR) | 1,021 | 2 | 34,121 | 58,104 | 0 | 429,642 |
| FIRST QUARTER 1952 ALLOTMENT | 747 | 1 | 7,155 | 17,358 | 0 | 111,953 |
| SECOND QUARTER 1952 ALLOTMENT | 510 | 1 | 10,237 | 20,366 | 0 | 107,411 |
| THIRD QUARTER 1952 ALLOTMENT | 664 | 1 | 13,649 | 29,052 | 0 | 214,821 |

WASHINGTON, D.C.—The all in the industry expected increases in allotments of metals for the third quarter. Few if any, expected the high point indicated in the proposed allotments for the third quarter of the year by NPA (National Production Authority). Regardless of these larger allotments, it is also understood that those manufacturers who may decide that they can use even more materials than indicated for the third quarter, will be given the right to appeal for more materials they can use at a specified date as yet to be set by NPA. (Editor's Note: Those who studied the last chart published by The Cash Box in the March 22, 1952 issue, will, after studying this new chart, realize the tremendous increase in proposed allotments by NPA for civilian goods manufacturers.) It is believed, though the coin operated phonograph industry, that these higher percentage allotments will bring many a manufacturer to near normal for average volume production. This means that more equipment can be expected in the third quarter than has been seen since the start of the Korean fracas. It may also mean a return of a real salesmanship to assure manufacturers of obtaining the orders they will need to use up the materials they will get.

Start Salesmen Covering Trade

CHICAGO—Distributors visiting here this past week reported that they are, once again, starting salesmen out to cover the trade in their territories. They explain that due to the higher prices of equipment and also due to buyer resistance being encountered thruout their areas, they have again started using salesmen to cover their territories.

Many of these distributors also stated that they plan to increase their advertising budgets in view of the fact that they must attract more operator attention to their firms.

As one noted distributor stated: "It's now been a long, long time since we used salesmen to cover our territory. We have always maintained a salesman in our offices," he said, "but, we haven't used him out on the road very much."

"With conditions what they are," he claims, "and with prices of equipment going ever higher, we are now encountering more sales resistance and, we believe, that the one best way to explain this situation to the operator is to get salesmen out to the operator's territory to cover things out.

"We are also," he concluded, "planning to use more advertising than we did before. This is necessary today if we are to continue to maintain close contact with our operator-customers."

(Editor's Note: This distributor and others who made the above report, are working exactly along the lines of what has been proposed by the Association of National Advertisers in their post convention at Hot Springs, Mass."

It was reported at this meet that firms like Westinghouse have increased their ad budgets from 10% to 15%. Standard Oil of Indiana has jumped its advertising budget 10%.

Other following suit with the belief that advertising will reach a new high point this year because of sales resistance.)

National Wurlitzer Days April 6 and 7

Music Operators To View New Phonograph

NORTH TONAWANDA, N.Y.—Announcement by The Rudolph Wurlitzer Company, this city, thru a series of "leaser" ads that it will "uncover its Topper" on "National Wurlitzer Days," April 6 and 7 (Sunday and Monday) at its distributors thruout the country, immediately started music operators talking about the probability of seeing a new Wurlitzer phonograph at that time.

Thruout the years it has been customary to introduce a new phonograph whenever "National Wurlitzer Days" were held. Further evidence of an impending showing of a new music machine is the recent meeting of all the firm's distributors at the factory a week ago.

Distributors, when questioned, admitted a new phonograph will be on display and immediately broke into happy smiles, and their eyes lit up with excitement. "Thruout the years, music operators have been rewarded by attending 'National Wurlitzer Days,'" stated a Southern distributor, "but, wait'll they see what will be on display on April 6 and 7. Never in the history of this business has anything been shown that even approaches the 'Topper.'" At the meeting in North Tonawanda, the distributors were so excited that they could hardly contain themselves. This in itself is the most encouraging news we can pass along.

If any music operator misses attending any of their showings on April 6 or 7, he'll miss the greatest opportunity of his life.

Ed Wurger, Wurlitzer's sales manager, while not going into detail in his description of the 'Topper,' stated: "The new phonograph will capture the immediate fancy of music operators. It is the most magical phonograph ever built. It will be tops in selections, beauty and tone, thus making it possible for the operator to bring in the biggest collections in history. We've been hearing about the great advances in electronics and atom smashing. Wait till the operator sees the 'Wurlit-Magic Brain' in action. It's one of the most amazing advances in music machine manufacture ever developed for the benefit of operator. And there's many more wonderful features awaiting the scrutiny of the operator when he visits his local Wurlitzer distributor on April 6 and 7.

Mass. Rejects New Taxes On Machines

BOSTON, MASS.—Bills proposing the imposition of new taxes on coin operated machines were reported adversely to the Massachusetts Legislature (March 19) by its taxation committee.

The proposed measures would have placed a $50 tax on each vending machine; $20 on juke boxes; $15 on cigarette machines and small coin machines for soft drink machines, and $10 for all others.

Similar bills have been rejected by past sessions of the Massachusetts Legislature.
Bally’s New Five Ball “Atlantic City” At All Distributors

The new game has 3 score-sections on a colorful backglass, each containing numbers 1 to 25 mixed in a square pattern. First coin selects first section, and each additional coin selects the next section. Playfield panel is standard pinball type containing 25 skill-hole numbers 1 to 25. Ball return hole returns balls for free shots. Scoring is accomplished via the popular 3-in-line, 4-in-line, and 5-in-line method.

Jack Nelson, Bally general sales manager, described many new play-inviting features as follows: (Spot) corner numbers may “spot” numbers 15, 16 and 17 on a mystery-flash basis after first 3 coins have been played. Also, after first 3 coins have been played, the player may light up “4 Corners” panel on backglass. When “4-Corners” panel is lit and player lights 4 corner numbers of a selected score-section, score is 500. For “Double Scores” player may deposit additional coins to (2) “Spot” numbers 14, 15, 16, 17 and 19 and 22; (b) light 4-Corners Panel; (c) light a “Double” light. All scores are doubled when corresponding “Double” light is lit. After first 5 balls have been played, player may play for “Extra Balls” by depositing additional coins. Extra balls are released on a progressive mystery flash basis, with new advancing arrow.

The new game is now on display at all Bally distributors.

BARGAINS

<table>
<thead>
<tr>
<th>Product</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bally Turf Kings</td>
<td>$200.00</td>
</tr>
<tr>
<td>Bally Champions</td>
<td>$45.00</td>
</tr>
<tr>
<td>Bally Cleopatra</td>
<td>$45.00</td>
</tr>
<tr>
<td>Bally Gold Cups</td>
<td>$39.50</td>
</tr>
<tr>
<td>Bally Pocket Specials</td>
<td>$30.00</td>
</tr>
<tr>
<td>Como Stadium (new)</td>
<td>$95.00</td>
</tr>
<tr>
<td>Photonic (late model)</td>
<td>$95.00</td>
</tr>
<tr>
<td>Universal Winner</td>
<td>$120.00</td>
</tr>
<tr>
<td>Universal Photo Finish</td>
<td>$49.50</td>
</tr>
<tr>
<td>Wurlitzer 1015</td>
<td>$175.50</td>
</tr>
<tr>
<td>Wurlitzer 1085</td>
<td>$175.50</td>
</tr>
<tr>
<td>Wurlitzer 1100</td>
<td>$350.00</td>
</tr>
<tr>
<td>Wurlitzer 2015</td>
<td>$13.00</td>
</tr>
<tr>
<td>Seeburg 147.5</td>
<td>$149.50</td>
</tr>
<tr>
<td>Seeburg 167.5</td>
<td>$149.50</td>
</tr>
<tr>
<td>Seeburg 18-M. Middway</td>
<td>$249.50</td>
</tr>
<tr>
<td>Seeburg Williams W2-L6</td>
<td>$225.00</td>
</tr>
<tr>
<td>Seeburg 78 rpm 100 Selection</td>
<td>$749.50</td>
</tr>
<tr>
<td>Extra Balls</td>
<td>$125.00</td>
</tr>
<tr>
<td>Rock-Ola 1432 50-51 Rocket</td>
<td>$495.00</td>
</tr>
<tr>
<td>AMI, Model &quot;A&quot;</td>
<td>$275.00</td>
</tr>
<tr>
<td>AMI, Model &quot;C&quot;</td>
<td>$275.00</td>
</tr>
<tr>
<td>Parlor, Model &quot;M&quot;</td>
<td>$325.00</td>
</tr>
<tr>
<td>All games reconditioned and ready for location service.</td>
<td></td>
</tr>
</tbody>
</table>

Chris Novelty Company
358 S. Paul St.
Baltimore, Maryland
Phone: Hub 3567

Coven Speeds Rebuilding For “National Wurlitzer Days”

CHICAGO—Benny Coven, just returned from visiting at the Wurlitzer factory at North Tonawanda, N. Y., instantly began to rush the renovating and rebuilding of the firm’s showrooms and offices here.

With extra carpenters and other workers on the job, Ben hopes to complete these new showrooms in time for the big open house party the firm will have during “National Wurlitzer Days”, April 6th.

Ben stated, “We will have an outstanding showroom for the display of the new Wurlitzer equipment.”

“We believe”, he continued, “that this will be one of the best and most beautiful quarters in this city.

“In addition”, he said, “we will have a much enlarged record department, general games showroom, as well as repair and service departments.

“If everything goes along according to present schedules”, he concluded, “our showrooms should be completed this forthcoming week. In time, for our big ‘open house party’ on ‘National Wurlitzer Days’.”

Lake City Amusement Co. Adds To Sales Force

CLEVELAND—Joe Abraham of Lake City Amusement Co., has added another salesman to the three men already covering the firm’s territory throughout this area.

According to Joe, “There is no longer any doubt but what salesmen are becoming more important.

“We believe, since we handle the lines of Rock-Ola Mfg. Corp., Bally Mfg. Co. and Williams Mfg. Co. that we need salesmen out on the road to tell the operators throughout our entire territory all about the new products of this three famous and outstanding firms.

“The salesmen have been able to arrange for closer contact with our operator-customers and, thru the salesmen, we have been able to give these operators some of the finest devices they’ve ever yet enjoyed.

“The firm is seriously thinking of adding more men to their sales force to give their entire territory the closest possible coverage and so that the operators in this area will get personal service from the firm thru these salesmen.

Va. Taxes Coin Operated T-V

RICHMOND, VA.—A tax of $1.00 per year was levied here on all coin operated television receivers in hotels, hospitals, restaurants and all other locations featuring coin operated TV.

WANTED

Stones—or any other type of Candy Machine. Write us, giving description of condition, make, quantity and price in 1st letter.

Supreme Distributors, Inc.
3728 N. E. 2nd Avenue, Miami, Fla.
fits the location like a glove

No problems of floor size, height; lighting, variety, ease of selection, volume control, tone or fitting appearance when you put in the "D" by AMI. It is universally acceptable and its welcome lasts indefinitely. It grows even more popular, more profitable, with time and use.
The New WURLITZER
WILL BE TOPS IN TONE
TOPS IN BEAUTY
TOPS IN VERSATILITY
TOPS IN SELECTIONS
TOPS IN EARNINGS

See it at your Wurlitzer Distributors
NATIONAL WURLITZER DAYS APRIL 6-7 '52

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!
Exhibit Premieres New ‘Mystery Game’

Firm's Dists From All Over Nation See "Twin Rotation" First Time At Meeting

FRANK MENCURI

CHICAGO—Exhibit Supply Company, this city, was host to a tremendous gathering of distributors from all over the nation, who arrived here Sunday (March 28) to be present at the premiere showing of the firm's new "mystery game".

For some months rumors have been circulating throughout the trade that Exhibit had a brand new game which would be quite a surprise to everyone. None saw the game. None even knew what it was. In fact, the firm's own employees, building units for the game, only knew it as 'game X'.

The new game is two player rotation pool in shuffle game arrangement. It is called: Exhibit's "Twin Rotation". It is one of the most ingenious of its kind. It is a much larger game than the average shuffle-type game. It has the new shadow light effects which show all the fifteen pool balls in full color. The game is played just like the regular game of rotation pool.

The player starts with the "break" of the racked up balls and sees them scatter apart. Then, exactly as in rotation pool, he shoots the puck (which is the cue-ball) for No. 1 ball and on to numbers 2, 3, 4 etc. He has 15 shots in which to completely pocket all the 15 balls. He can, with some good skillful shooting, probably pocket them all with but five shots of the puck. The game is then over.

Most ingenious is the fact that the 15 ball can be in front of the 2 ball, but, if the player shoots thru the 15 to reach the 2 ball, there will be no score.

Just as in rotation pool, the player must bank the puck (his cue-ball) on the 2 ball and hits the 2, he gets an additional score for the intricate bank shot.

All the distributors present admitted that "Twin Rotation" was one of the most ingenious and outstanding shuffle-type games they had ever seen.

Acting as hosts for Exhibit Supply Company, and rushing the men, as they came to the factory, to Ray Foley's on West Madison Street where the showing and dinner was held were: Frank Mencuri, Ford Sebastian, Art Ehlert, Chet Gore, Odel Kiel, Bill Grassman, Red McAlpin and Clare Meyer.

Among the distributors present were: Frank Page, Rosano, N.J.; Johnny Bilotta, Rochester, N. Y.; Sam Solomon, Columbus, 0.; Mike Munves, New York, N.Y.; R. Pieters, Kalamazoo, Mich.; Phil Moss, Des Moines, Ia.; Harry Pearl, Elizabeth, N. J.; Ken Wilkinson and his son, Frank Wilkinson of San Antonio, Tex.; George Prick of Dallas, Tex.; Irvin Blumenfeld of Baltimore, Md.; Leo Weinberger and his son, Mort Weinberger of Louisville, Ky.; T. B. Holiday of Charlotte, N.C.; Gil Kilt of Chicago; Herb Rosenfeld of Pittsburgh, Pa.; I. H. Rothstein of Philadelphia, Pa.; Vic Weiss and Bill Knappe of Chicago; Leon Micon and Monte West of Chicago; Irvin Weller of Kansas City, Mo.; Charley Pieri and Clayton Nemecoff of Chicago; Lyn Brown of Los Angeles, Cal.; Dan Stewart of Salt Lake City, Utah; Ted Bush of Miami, Fla.; Harold Lieberman of Minneapolis, Minn.; Louis Boasberg of New Orleans, La.; Nate Feinsteine of Chicago;...
Underwriter's Laboratories Approve Exhibit’s "Big Bronco"

First Mechanical Coin-Operated Horse To Be Granted "UL" Seal For Safe Operation. Important To Location Owners. Holds Down Insurance Rates. Gives Ops Unique Selling Point For Placing Horse.

CHICAGO—Executives of Exhibit Supply Company, this city, were highly elated this past week when the Underwriter's Laboratories, Inc. famous "UL" seal of safety approval arrived, after scientific tests of their "Big Bronco" coin operated horse.

This is the first such product to be granted the safety seal of approval of Underwriter's Laboratories which is sponsored by the National Board of Fire Underwriters and is a nonprofit organization, especially created for scientific testing of all types of products to assure them as "safe" for general use.

This, according to Frank Mencuri and Ford Sebastian of Exhibit, gives every operator in the nation a very outstanding and unique selling point as far as placing "Big Bronco" on any location is concerned.

It means that, in case of a fire in any location where "Big Bronco" may be located, the horse will not be blamed. It now carries the "UL" safety seal of the National Board of Fire Underwriters.

It took many, many weeks before the use of the famed "UL" seal was granted to Exhibit Supply Company while Underwriters Laboratories was testing the "Big Bronco" for every possible safety hazard.

The conclusive decision reached by U.L. means that the "Big Bronco" is now most completely approved from a safety standpoint and furthers the locating of this horse anywhere in the nation.

The honor of being approved by U.L., Frank Mencuri and Ford Sebastian stated, is no small one as every storekeeper in the nation knows its value.

Wait Until You See WURLITZER'S New WURLIMAGIC BRAIN In Action

It thinks in terms of Operator Profits

UNVEILED ON NATIONAL WURLITZER DAYS
APRIL 6-7 AT YOUR WURLITZER DISTRIBUTORS

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!
AMI Reports
Net Earnings
Of $461,344
For 1951

GRAND RAPIDS, MICH. — AMI Incorporated, manufacturer of juke boxes and accessories reported net earnings after taxes of $461,344 equivalent to $2.09 per common share on the 220,870 shares of common stock outstanding, for the fiscal year ended Dec. 31, 1951. This figure reflects a $225,000 reduction in Federal income and excess profits taxes, resulting from a bad debt loss for which a reserve was created by charges to income in prior years.

John W. Haddock, president, said that this compares with net earnings in 1950 of $594,475. He pointed out that working capital rose to $964,125, as of Dec. 31, 1951, from $719,883 a year earlier. At the close of 1951 total assets were $1,831,625, rising from $1,627,154 in 1950.

Haddock explained that throughout 1951 the volume of the company's normal products was not limited by demand, which greatly exceeded production, but by Government restrictions on the use of such critical materials as copper, aluminum, steel and cobalt. Economies in the use of these materials ranging up to 45 per cent in each unit produced, as in the case of copper, he said, were insufficient to offset the restrictions, which became progressively more severe throughout the year.

Government allotments of controlled materials seem to assure a profitable first-half for 1952, he continued, while present indications point toward a somewhat greater availability of critical materials during the latter half of the year.

Ice Vendors Click, But Profits Slow

MADISON, WIS.—Ice vending machines are helpful to ice distributing companies, George W. Heath of Oscar & Company, this city, told a meeting of the National Association of Ice Industries in Houston, Tex., but that it takes from three to five to amortize the equipment.

He pointed out that continuous service is necessary and that operators must be ready to repair them, keep them in a good state of repair and keep the bins constantly filled.

Heath also noted that there is no sure formula for selecting a successful location. Substantial traffic passing near the vendor is necessary, he stated. The firm operates 13 machines at this time, seven in Madison proper and the others in the suburbs.

This operating firm is convinced that the ice vendors do sell ice. Patrons like the vendors, Heath has learned, because they can get the ice as they want it, when they want it and where they want it.

"We are sold on the idea of vending" concluded Heath, "and expect to expand it to cover a great many more of the towns we serve."

FOR THE MOST OUTSTANDING PRODUCTS IN ALL THE INDUSTRY

BALLY  ROCK-OLA  WILLIAMS
WRITE! WIRE! PHONE!

LAKE CITY AMUSEMENT CO.
4533 PAYNE AVENUE, CLEVELAND, OHIO
(Tel.: Hudson 1-1237)

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!
Charles Sue sens Joins Poole Distributing As V-P and Gen. Mgr.

Boston Distri to Run Open House Party
On “National Wurlitzer Days” April 6 & 7

BOSTON, MASS.—Immediately following the appointment of his organization as exclusive distributor for Wurlitzer phonographs and equipment in the major portion of the New England States, Harry Poole has announced that Charles M. Sue sens has joined him as a partner and will assume the post of vice president and general manager.

Charles Sue sens comes to the company offering more than 15 years experience in the business. A nephew of William F. Sue sens, former president of the Music Operators Association of New York, Charles began his career cleaning phonographs in his uncle’s establishment at 15c each. He was active in the phonograph business prior to the war and following overseas service of 42 months with the combat engineers, returned to manage the business. Thereafter followed the partnership with the late Edward Crumly in the large route operation which covered some of the oldest stops in the city of New York. Three years ago Sue sens sold out his route interest and went to Boston as a salesman for the Wurlitzer distributor. Within a year he was appointed sales manager. Charles will serve as vice president and general manager of the Wurlitzer distributorship and makes his home in Boston.

Coincidental with making the announcement that Charles Sue sens has become a partner in his business, Harry Poole also made known that an open house would be held at his Boston address—1022 Commonwealth Avenue on April 6th and 7th. This get-together, to which all music operators in the territory are invited, will celebrate not only the appointment of the Poole organization as a Wurlitzer distributor but also National Wurlitzer Days, at which time the new 1100-02 Wurlitzer machine is introduced, and the coin-op business, 42 years old, is invited, to which all music operators in the territory are invited, will celebrate not only the appointment of the Poole organization as a Wurlitzer distributor but also National Wurlitzer Days, at which time the new 1100-02 Wurlitzer machine is introduced, and the coin-op business, 42 years old, is invited.

WURLITZER 100’s, etc...$145.00
WURLITZER 900E...49.50
GENCO TRI SCORE...65.00
COMO STADIUM...59.50
MERCURY GRIP TESTER (Floor Model)...54.50

OSLHEn DISTRIBUTING COMPANY
1100-02 BROADWAY, ALBANY, 4, N.Y.
(PHONE: S-0283)

We Told You So!!
Martin G. Mohen of Pacific Vendors, Camp Cooke, Calif., writes:

“Enclosed is our check for a one year subscription to ‘The Cash Box’.

“We thought we could do without it—but we were wrong!”

THE CASH BOX is a MUST!!
FOR ALL IN the COIN MACHINE INDUSTRY
• OPERATORS • JOBBERs • DISTRIBUTORS
• MANUFACTURERS • ALLIED INDUSTRIES

Weekly Features:
- Confidential Price Lists Of All Equipment as quoted For Sale
- Reviews, Pertinent, Educational Information
- News
- Advertisements of Leading Firms
- Music, Books and Reviews
- Breezy Intimate Chatter Columns

ALL FOR ONLY $15. PER YEAR

THE CASH BOX
26 West 47th St., New York 19, N.Y.

Please enter our subscription for 1 year (52 issues) at $15. Enclosed our
Check □ Please Send Us A Bill □
FIRM NAME
ADDRESS
CITY
STATE

It’s What’s in THE CASH BOX That Counts!

MINNESOTA MUSINGS

As a result of the blizzard which blanketed the entire Northwest area and in some areas heaping as much as 12 to 15 feet of heavy snow drifts, all the operators in this territory were snowbound and could not get to their stands or shops to keep up their supply of records or change. Many operators will have to stock up with extra supplies to fulfill orders from their customers.

Spring has sprung, and with it a real flurry of action on arcade equipment up and down the L. A. Row, with Jack Simon, Badger Sales, Charlie Robinson and Paul Laymon among the distributors reporting a boom demand for anything resembling arcade equipment. ... Back on the job at Badger Sales after five days out with a very bad cold was Al Silberman, who refuses to embrace the new-fangled virus business. Al says, “Ten years ago what I had would have been called a bad cold, and it’s still a bad cold, anyway you look at it.” With Badger now exclusive distributor in these parts for the “Cotesa” multiple drink machine, Al tells us it’s the same 1 line in beverage dispensers and, apparently, a very hot line. Among the installations already in is the Inyokern Naval Ordinance Test Station with 32 pieces of equipment. ... In the game department at Badger, Ray Powers reports the new Kenney Deluxe Bowler continues to be the thing and notes that Williams’ “Stugent” is due out here any day now.

Jack Simon’s place has now become good-humoredly known as “The Horse Factory” or “The Stables,” and the boys dropping in are just as likely to be tabbed Eddie Arcaro or Johnny Longden. ... Jockey Phil Robinson happened to pass through last week and inasmuch as he was followed by the wonderful reports coming back to him on Chicago’s “Derby” up and down the Coast, especially from the Army camps. Phil’s anxiously awaiting delivery of his firm’s new 6-ball. ... In the equine department, Simon tells us that Abe Chapman and he are just about caught up with demand for their “Shuffle.” The whole gang at Nick Carter’s Nick Ahb, the former LaCrosse, Wisconsin, acquires by the new AMI “D-80,” as soon as enough are received to handle the flood of orders expected by Nick upon showing. Meanwhile, the boys are dropping in on their floor samples, and we understand they like what they’re seeing and hearing.

Continuing to be just about the busiest place on the Row since Fred Gaunt moved over from across the street is the C. A. Robinson outfit, where United’s “4-P” Phillips and Virtue and Bally are present, and the packing in sales to make it one of the best months in many a moon. ... It will be “Wurlitzer Days” April 6 & 7 at Paul Laymon’s, where we gather it’ll be a new machine, which the boys and girls are in a hush-hush over. Prior to the official unveiling, most of the local music ops seem to have a fairly good idea of what’s in it, and many of them have already indicated it’s just what they’ve been waiting for. ... South Gate’s John Lantz and Pete Shupp, Johnson’s Ketchersid and M. F. Tillotson of Long Beach, Bakersfield’s Fred Miller, Mel Heiman of San Bernardino, Pomona’s S. L. Griffin and Charlie Connor, Dick Harrison of Fontana’s, Claremont’s Jack Mallete.

On the Row: Inglewood’s Hugh McElhenney, justly proud of his son’s great football record the past year. ... Johnny Nelson of San Luis Obispo. ... Perry Irwin from Ventura. ... Carl Fisher of Inglewood. ... Barstow’s Lola Smith. ... G. F. Cooper of Riverside. ... Ray White of Fullerton. ... Byron, Jack and Ken Ferguson of Sturtevant. ... Garvan of Mangato; Ted Hild of Gaylord; John Gale of Menomonee, Wis.; Al Redding of La Crosse, Wis.; and Cottrell of Yuba City. ... We should mention Kenny Ferguson again, inasmuch as he has another enterprise in addition to his route, which is managing sport shows, and Ken is really a succe$$ in both of his two lines and presents quite a show. At this time they are at Sioux City, Iowa.

Word has reached us that Andy and Ella Oberg are vacationing in Hot Springs, Arkansas, and a bit of misfortune has befell Andy inasmuch as he was in an automobile accident down there and was hospitalized with a fractured hip. We certainly hope that the bones heal quickly and that you are up and around very soon, Andy ... Bud Couch of Grand Forks, N. D., made the trip in to the Twin Cities and while he was here he certainly made the rounds getting lined up on what was the latest in coin-operated equipment. It is very seldom that Bud gets into the Twin Cities and he certainly makes the most of it. ... Since St. Cloud is fairly close to Minneapolis, every week several operators make the trip in and out. ... And to finish off the theme of operators picking up supplies and equipment, these included Jerry Hardwick, Charlie Sierens, and Jeff Kost. ... Gabby Clusius of Grand Rapids, besides making the rounds, took in the State High School Basketball Tournament, and Gabby says he couldn’t be kept away from these ball games. We don’t blame them. They were really good. ... Seen here and there at the various distributors’ and record houses picking up supplies and records were: Lee Henney of Rochester; Kenny Anderson of Austin; Joe Totake of Fairmont; Ike Black of Springfield; Floyd McDonald of Bloomer, Wis.; Bob Cross of Jackson; and Frank Mayer of Grand Rapids.
Halifax Council Turns Down Request For Operation Of Ice Vending Mach.

All Vendors Prohibited In This Territory

HALIFAX, N.S., CANADA—Coinmen in this area were deeply disappointed last week when their City Council turned down a request of the Nova Scotia Ice Company for permission to install an ice vending machine outside its premises.

Operation of all types of vendors is prohibited in this area as it is claimed they interfere with retail selling concerns. Primarily the interest of the City Council is to prohibit installation of cigarette vending machines. The legislation is so broad it makes it impossible to operate any type of vending machine.

Coinmen are willing to accept the ban on cigarette vendors, but would like to operate drink machines. Donald McNair, acting for Coca Cola, Ltd., whose previous application for a change in legislation to permit soft drink vending machines had been refused by Council, stated, "I maintain legislation which prohibits vending machines is wrong. I'm not asking that we sell tobacco by vending machine, but I think the company should have the privilege to sell soft drinks if it wants to."

In turning down the proposal, most of the opposition coming from the Halifax County Wholesale Tobacco Distributors' Association, the Council evidently accepted the plea of the association Q.C., T. H. Coffin, who stated "If you approve the proposed ice vending machine, it is conceivable you will have no alternative but to receive a large number of applications for vending machines." Sale of small articles, such as tobaccos, was a large factor in the successful operations of the retail merchant, Coffin contended, and the vending machines would have an adverse effect.

Outlook Brightens In Detroit Area

Employment Up 5,000. Many Defense Contracts Issued

DETROIT, MICH.—DFA Administrator Manly Fleischmann, in his second report issued on the Defense Distressed Areas Task Force, stated that since the appointment of the Task Force, the number of unemployed in the Detroit area decreased by 5,000.

During the month of February, defense contracts and sub-contracts placed in Detroit totaled nearly three-quarters of a billion dollars.

During January approximately 200 million dollars were placed in the Detroit area.

On January 1st, the undelivered defense contracts in this area totaled one and a half billion dollars.

In February, six large contracts, ranging from more than five million to nearly 68 million dollars were given Detroit contractors.

In addition to these contracts there were six others placed in the area which exceeded two million dollars each, and totaled eighteen and a half million dollars.

WASHINGTON, D.C.—The Office of Price Stabilization (OPS) this week authorized operators of cigarette vending machines, whose ceiling prices are either 21c or 26c a pack, to adjust their prices to 22c or 27c, respectively.

The action was taken, OPS said, to prevent such sellers from being forced to absorb last November's increase of 3c a pack in the Federal excise tax on cigarettes.

It is granted by Supplementary Regulation 98 to the General Ceiling Price Regulation and becomes effective March 21.

Cigarette Machine Ops Permitted To Up Price By OPS

WANTED

1950 or 1951 Como HOLLYCRANES NEW or USED

Write BOX No. 47, % THE CASH BOX 26 WEST 47th ST. NEW YORK 19, N. Y.

3 Alternatives To Bryson Bill Opposed By Record Manufacturers

NEW YORK—Following up the short hearing held in Washington held Friday, March 21, by the sub-committee of the Judiciary, members of the record manufacturing companies and representatives of ASCAP appeared once again on Wednesday, March 26. Three alternatives to the Bryson Bill were discussed, with a happy conclusion in view for the jube industry. FULL REPORT APPEARS ON PAGE 16.

"It's What's in THE CASH BOX That Counts"
We really enjoyed our visit to coinrow this week. Plenty of activity in used machines—excitement at some distributors who will be showing the trade new machines—and several out-of-town visitors. Even the operators were surprised by the sheer number of visitors to the Coinrow this afternoon.

Leading the parade in sales and shipping is the ch of "Arcade King" Mike Munves. Fits of craved machines stacked on the sidewalk, while truckers keep loading their express trucks. On the inside, there's hard work as mechanics work on equipment and others crate them. Mike, who had just attended the distributors meeting of the South Supply Co, in Chicago, excited over the machine showed there—and that's unusual as he's one of the calmest and most conservative coinmen in the country. A special showing of this new Florida exhibitor was well received by the visitors. A model "D" phone is a big hit with the music ops, but Shug just can't keep the machines as they are being pounced on by the audio trade for the past week, but he's never in. Morris Rood, Runyon's manager, tells us "Shug just drops in for a moment or two and runs away. He just hasn't the heart to face the boys whom he promised AMI phones. Wish I could stay myself. The operators are hitting me from all sides for the new photographs, but what can I do?"

Joe Young and Abe Lipsky, Young Distributors, back from their visit to the West Coast factories and are ready for a busy week. Music ops are anxious for advance info about the forthcoming "National Wurlitzer Days" April 6 and 7 (Sunday and Monday). All in the trade know that the usual practice on these days is to show a new phone. Joe just smiles happily and says "Just drop in and pay us a visit on April 6 or 7 and see for yourself. You'll get the most wonderful surprise of your life." Later Lee Levine and his partner in the city for a few days, stopping off from their vacation in Miami Beach. Levine heads the Regent Vending Machine Company of Ottawa, Canada. Also in town was C. O. Moon, Atlanta, Ga., who was heading home from his visit to the Exhibit's distrib meet. Dave Latzer, partner with Max Schifman of Premium Music Co., attended this past Wednesday in the Edgewood Hospital. Filling in is his son-in-law By Blanks. Harry Koeppel, Koeppel Distributing Co. had a few tough days this week. Hymie was on the road buying equipment and his head mechanic was out sick. Immediate problem, Harry explains, is to buy up enough good used music machines to supply the large demand now evident.

Ben Becker, Bally's behemoth bush-beater, spends the week between New York, Philadelphia, New Jersey and Connecticut. Willie Aronson, games op, vacationing in Miami Beach. Milty Green, recovered from his recent illness, spends some time at his new coinrow store with Teddy Sedel, mgr. Milty leaves for Florida next week for a month or so. His de LoVic, واشن،

We took in the Les Paul-Mary Ford cocktail party given by Mel Mallory of Capitol Records and a more terrific turnout of operators we've yet to see. Most of the local DJ's were on hand and Mary and Les gave us a show which was terrific. Lee and Art Rupe honeymooned in New Orleans the past two weeks, and Lee Bharti of Modern Records drove in from Memphis for a two day visit and stayed a week. F. A. Blalock is returning to New Orleans from a trip to the Wurlitzer factory where he viewed the new Wurlitzer phonograph which will be on display at his F.A.B. offices in Atlanta, Columbia and New Orleans, April 6 and 7th. Sam Johnson, new owner of the Panama City Music Company, Panama City, Florida, was seen in F.A.B. offices this week. Sam took over the Panama City Music approximately thirty days ago and is doing one fine job. Bob Dupay and Bob Banner lunching at Antoino's. What's cookin' boys? Hilliard Bach, manager of New Orleans' largest amusement center, the Penny Arcade, is anxiously awaiting the arrival of the Bally mechanical horse "Champion," Hilliard says he has a spot picked out for it practically on the sidewalks of old Canal Street. I have a better idea, Hilliard—put the "Champion" out on Canal Street's neutral ground. Louis Bosberg, head man at New Orleans Novelty Company says that in all the many years he has been in the coin machine business, he has never seen the public line up for any coin-operated machine as they did in front of the auto photo machine during the carnival season.

Milton Chauffe, former parts manager for F.A.B. Distributing is now a salesman for F.A.B. in the New Orleans area. Had a long chat with Nick Carabajal over at Crown Novelty Company. Nick says they are knocking themselves out shipping new and used equipment. Bob Rooney and Leonard Levine making the rounds of distributors. The mechanical horse "Royal Mustang" is now on display at F.A.B. Distributing and causing much good comment among the operators. Taft Odler was waiting at New Orleans Novelty for the first shipment of "Atlantic Citys" with a moving van. He got his twenty prontos and was seen heading up the airborne highway at a fast clip. Hey, we want to send belated congratulations to Mr. and Mrs. Joe Caruso who are bubbling over with pride, all because of their 9 pound, 8 ounce baby boy named Henry. Joe is one of TAC's top boys and one of our many favorite people.

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!
Lots of talk about music equipment. Everyone is guessing at this, that and the other thing. If rumors and hearsay are factual, then music ops could expect to see the biggest brand new 000 selection phonos, and maybe a few more 00000 selection machines on the market. Any second now . . . Fatter metal ratings which is appearing in chart form. This issue has got the biggest release of machines from Washington that, if proved needed, mfs can get even more, opening possibility of old time volume production all over again. That means somebody better start coming up with something really different! For the entire in the coin op field, "something new," but desperately . . . Biggest event of this past week was the Exhibit premiere showing of its new "Twin Rotation." The game kicked with a real kick. Really one that is bound to give the biggest sales ever abounding coin operated form. It's one game that looks sure-pop for a long run. . . . Of course, other new games, also started to pop all over town. Dave Gottlieb (before leaving for Canada) showed off his "N'R'U" which looks mighty, mighty good for the five-ball ops.

The game came out with a terrific game, "Atlantic City." Has all this distrib in a dither to get instant delivery. In fact, from what Lou Boasberg of New Orleans told us this past week: "This is the greatest of all the games that Rock-Ola is bringing out. That's plenty tough to beat. We've got one in y'ar and y'ars. . . And that ain't all. Lyn Durant, too, wasn't left behind. He came out with, "Super DeLuxe Six Player Shuffle Alley." Which was the talk of the town. Really one that he must be looking over abounding coin raving and raving. . . And Paul Huesch over at J. H. Keeny & Co., Inc., with Roy McNicholas still down at his home in Miami, Beach, also popped with a brand new games, "Stay Out, League Alley." People here began to think a little more deeply about this grand market.

Dan Moloney loaded Father Cunningham with so many, many recordings that the guy's still in the hospital. With all this talk in the market, people here began to think a little more deeply about this grand market.

Johny Boasberg just explained that he's high time coin ops adopted an old, old Cash Box suggestion, and cut down to 20% or 25% to location owners (to make it easy to table prices). In table prices, the operator can see a few days, Herman Pasture tell us.

Phil Moss, one of the sweetest (and most nervous) guys in the coin, told the story of the famous Main Street Bally plant. And Ly Bonnin of L.A. talking about nothing else but his forthcoming "movie star." The kid's now up to 100 simonole per day for part parts. . . Pleasure to meet Frank Winkle Willison of "King's Alley." One of the nicest, handsomest, and most very sorry to hear that Harry Rosenthal of Pittsburgh in a sanitarium, from what his son, Capt. Herb Rosenthal tells us. . . Irvin Blumenfeld of Baltimore talks about "Atlantic City." Bally's latest line.

So many things happened this past week, we only hope we can get part of all of them into this one little column. . . . Sam Stern absolutely elated the way he's been getting his new "Burglar" is doing a wonderful job. Bally put it this way this past week, "We've doubled our production." (That's that, brother, you just don't have to say any moan, Samuel). . . Heliuva nice guy (but getting fatter'n a pig) Leon Shutz of Shutz & Willison. This guy is trying to get going here under the name of Chicago Amusement Operators Guild, with a nine man committee to guide it—is as yet getting nowhere. In the first place, guy who got them all steamed, Paul Golden, left for a job in sunny Miami and has just returned. Ex-service, Charley Shultz, who was doing an operation now on California, so far. Another compliment to Jack Nelson of Bally put it this way this past week, "We've got another winner from our engineering department. That makes it easier for the sales department." He's talking about "Atlantic City," Bally's latest line.

Jack Nelson also sneaks this one in, "Seems to me," he opined, that "everybody's getting horse sense." . . . Paul and Lucille Layton, two of the very sweetest of people, in table prices, leave for a few days. Herman Pasture tell us, still in Honolulu. (Maybe learning the hula? Maybe?) . . . Ralph Nicholson popped into town the other day, and has done the Bally plant. And they couldn't hold him back from dashing into his territory to tell all about what he saw. . . With Bill DeSelm out for the day Johnny (Beanbag) Cunningham calls on some of the bigwigs and tells us his story. They still orders we have here for our newest shuffle sensation." . . . Lou Casalla of Rockford popped into town to tell us, "The reason we left Miami was only because we couldn't get them to order. They say they want to order in the sunny sunshine of Miami." . . . That reminds us that Nate Gottlieb phoned up to say, "Hey, it's past 80 degrees here. Irene and I just don't even want to leave the house.

That softick guy, Sam Solomon of Columbus, O., claims, "Just let 'em keep a tight hold on this thing called 'Burglar' is but the last in the world to get, regional sales manager for Bally, has just returned from Chicago. He says that his company is ready to ship a new horse coin operated machine. After his visit to Dallas he left for Houston. . . . Ralph Claybrooke, Dave Thomas, and I. D. Hightower were visiting in Dallas from Fort Worth this week. . . . We also saw Buddy Clem of Paris, Tom Callum of Dallas, Ed Harvey of Dallas, H. P. Harrison of Pampa, R. M. Keel of Ballinger, Jim Powers of Grand Prairie, Fred Borden of Dallas, Harry Sutton of Bosier City, Lr., and T. A. Webb of Dallas.
Check the Facts!

52 Classified Ads of 40 Words Each

ONE 40 WORD CLASSIFIED AD EACH WEEK FOR AN ENTIRE YEAR —
52 WEEK’S ISSUES — ACTUAL COST OF 52 - 40 WORD CLASSIFIED ADS
AT REGULAR RATE OF 10¢ PER WORD ----------------------------- $208.00

PLUS - FREE - Full Year’s Subscription - ACTUAL COST ...... 15.00

TOTAL VALUE - - - $223.00

All For Only $48

THE CASH BOX, 26 WEST 47th ST., NEW YORK 19, N. Y.
WANT—See Seeburg M100A; AMI Model B; Bally Coney Islands; Bally Bright Lights; Bally Equipment Co., 180 Monroe Coin Machine Exchange, Inc., 2423 Parrett St., C. E. D., Indianapolis, IND.

WANT—Wurtzler Model 1250; Seeburg M 100; 350; 450, will pay cash on the spot. Address: C. E. D., 1204 South 3rd. St., MILWAUKEE, WIS.

WANT—All types of post-war flipper machines in good condition, will buy. Give names, condition they are in, price wanted, and when to see them. Address: VALLEY DISTRIBUTION CO., 1423 SPRING GARDEN STREET, PHILADELPHIA, PA.

WANTED—Wurlitzer Model 1250; Seeburg M 100; 760; 450. Will pay cash or trade in Pinos. Also pay cash for any old machine in good condition. Address: CLEVELAND COIN MACHINE EXCHANGE, INC., 1827 ADAMS AVENUE, CLEVELAND, O.

WANT—Bally Bright Lights; Bally Spots; Coney Island; Seeburg M 100's; 760; 350; 450; Wurlitzer 1250 or 1100. State price, condition in first letter. J. ROSENTHAL, 557 OLIVE STREET, ST. LOUIS, MO.

WANTED—Used records. We pay more. We pay cash and furnish shipping. For record on hand, send in for 100 cards with complete information and you can make money. Address: BROWNE ENTERPRISES, 9106 W. 72nd Ave., LOS ANGELES 17, CALIF.

WANT—Used Star Series. Will pay $800. PENNSYLVANIA VENDING CORP., 1701 MARKET ST., PITTSBURGH, PA.

WANT—Wurtzler Model 1250; Seeburg M 100's; 760; 450. Will pay cash or take old machine in good condition. Address: CLEVELAND COIN MACHINE EXCHANGE, INC., 1827 ADAMS AVENUE, CLEVELAND, O.

WANT—Mail order business. Address: JOHN R. PHILO, 353 E. ILLENE ST., NEW YORK, N. Y.

WANT—Will buy phonograph records of any kind, including; sheet music, player piano rolls and wax cylinders. Will give cash or trade for records. Address: R. TAMBER, 1354 E. 31st ST., CHICAGO, Ill.

WANT—Raytheon, 110, 350, 760, 1250, go $250 or trade for good machine. Address: R. TAMBER, 1354 E. 31st ST., CHICAGO, Ill.

WANT—All types of phonograph records. We will pay cash for any old records, condition good or bad. Address: R. TAMBER, 1354 E. 31st ST., CHICAGO, Ill.

WANT—All styles of phonograph records. We pay cash for any old records, condition good or bad. Address: R. TAMBER, 1354 E. 31st ST., CHICAGO, Ill.


WANT—All types of post-war flipper machines in good condition. Will pay cash or trade in. Give names, condition they are in, price wanted, and when to see them. Address: VALLEY DISTRIBUTION CO., 1423 SPRING GARDEN STREET, PHILADELPHIA, PA.
<table>
<thead>
<tr>
<th>Classified Advertising Section</th>
<th>Classified Advertising Section</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SALE</strong> — Phonographs with free St. Louis Postal Bag. 14GML $299; Seeburg 147M $199; Seeburg 146M $189; Seeburg 145M $179; Seeburg H24M $179; Seeburg H140M $159; Wurlitzer 1010 $109; Davis 226 $89; Marley 883BRLY E. &amp; S. SYRACUSE, N. Y.</td>
<td><strong>SALE</strong> — We have on hand the largest stock of new and used pin ball games. New machines, parts and shuffleboard supplies. Also new and used pin ball machines. For AMI, Keneey, Genco, Exhit, Williams &amp; Victor. See us for our large supply of Every year in refresh-</td>
</tr>
<tr>
<td><strong>SALE</strong> — Williams All Stars $79.50; Star Series $99.50; Rock-Ola Baseball, $199, Victory $179.50. Buy or Rental Control with 9-1501 D Diallyone, 1-520 Bar, 16 Lite Transformer $89. DUR- AMUSEMENT MACH. CO., 453 MAIN ST., WATER- \n</td>
<td><strong>FOR SALE</strong> — Shooting Gallery complete with water tank and motors, live ammunition in operation; shoot in 25 ft. long. REI- FABLE COIN MACHINE CO., 184-190 WINDSOR STREET, HART- FORD, CONN.</td>
</tr>
<tr>
<td><strong>FOR SALE</strong> — Best this you can find. Eatonsrebuilt and re- newed ready for location. Wurlitzer 1200 $179.50; Free- denham refinished $109; Seeburg 146 $139; Airon Motors $49.50; 3-6 and 10 Airons $105. Do not trade with order, balance O.D. GAY- COIN DISTRIBUTORS, 850通信 WARD AVE., DEORIT 1, MICH.</td>
<td><strong>FOR SALE</strong> — We are looking for a buyer for our conve- nions on United’s Twin, 4-Player and 6-Player. We want to sell.</td>
</tr>
</tbody>
</table>
### Classified Advertising Section

**Here's How You Can Get 40 Classified Ads Absolutely FREE!**

If you plan to use but one classified ad every so often. Let's say only one classified ad per month, then 12 ads during the entire year. Each ad of 40 words (40 words has been found to be the best number of words to get the maximum results) will cost you $43. These 12 classified ads would cost you $48.

Each classified ad of 40 words, at the regular rate of $4.00, is reduced to $3.50 (on ad for each week's issue of *The Cash Box* for the full year of 52 weeks' issues) for a total yearly price of $48. You are actually getting a $233.00 value for only $48. A tremendous savings to you of $195.00 if you act quick.

Here's how you save that $195.00. You get 52 classified ads of 40 words each (or actual words not counting blank lines at a rate of 10 per cent). This gives you a 40 word ad each week during the full year of 52 issues (i.e., 52 ads $4.00 each that is worth $208.00). But, that isn't all, you also get a complete issue of *The Cash Box* each week (not just a tear sheet or a proof showing your ad only) which is worth $15.00, the regular full year's subscription rate. A grand total value of $223.00 for only $48.00.

You save $175.00 and, at the same time, you get 40 more classified ads of 40 words each absolutely FREE—all for the cost of 48 that only 12 ads would cost you at regular rate. Take advantage of *The Cash Box's* "Special Classified Advertising Subscription" today! (Remember: *The Cash Box* publishes more classified ads each week than all the other magazines in the industry combined print in a month.)

Think! as materials grow shorter in supply. As merchandise and machines grow more and more scarce. You will want to make the utmost of every advertising dollar. Now is the time when you need to continue profitably in business. Likewise, you will want to turn dead oldest advertising that is gathering dust and rust into cash. *The Cash Box's* "Special Classified Advertising Subscription" gives you the opportunity to both buy and sell every and each week for the full year of 52 weeks' issues.

*Enclose your first 40 word classified ad with your check for $48 and mail right now to:

**THE CASH BOX**
26 W. 47TH STREET
NEW YORK 19, N. Y.

**WURLITZER**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>$25.00</td>
<td>44.50</td>
</tr>
<tr>
<td>600R</td>
<td>$39.50</td>
<td>50.00</td>
</tr>
<tr>
<td>650C</td>
<td>$59.50</td>
<td>75.00</td>
</tr>
<tr>
<td>400C</td>
<td>$39.50</td>
<td>50.00</td>
</tr>
<tr>
<td>31  (Counter)</td>
<td>$30.00</td>
<td>45.00</td>
</tr>
<tr>
<td>64 (Counter)</td>
<td>$40.00</td>
<td>55.00</td>
</tr>
<tr>
<td>68 (Counter)</td>
<td>$50.00</td>
<td>79.50</td>
</tr>
<tr>
<td>788</td>
<td>$95.00</td>
<td>125.00</td>
</tr>
<tr>
<td>790E</td>
<td>$99.00</td>
<td>129.50</td>
</tr>
<tr>
<td>800</td>
<td>$95.00</td>
<td>125.00</td>
</tr>
<tr>
<td>950</td>
<td>$45.00</td>
<td>65.00</td>
</tr>
<tr>
<td>1050</td>
<td>$135.00</td>
<td>190.00</td>
</tr>
<tr>
<td>1100</td>
<td>$155.00</td>
<td>225.00</td>
</tr>
<tr>
<td>1200</td>
<td>$185.00</td>
<td>275.00</td>
</tr>
<tr>
<td>1300</td>
<td>$215.00</td>
<td>315.00</td>
</tr>
<tr>
<td>1400</td>
<td>$245.00</td>
<td>365.00</td>
</tr>
<tr>
<td>1500</td>
<td>$275.00</td>
<td>405.00</td>
</tr>
<tr>
<td>1600</td>
<td>$305.00</td>
<td>450.00</td>
</tr>
<tr>
<td>1700</td>
<td>$335.00</td>
<td>500.00</td>
</tr>
<tr>
<td>1800</td>
<td>$365.00</td>
<td>550.00</td>
</tr>
<tr>
<td>1900</td>
<td>$395.00</td>
<td>650.00</td>
</tr>
<tr>
<td>2000</td>
<td>$425.00</td>
<td>700.00</td>
</tr>
<tr>
<td>2100</td>
<td>$455.00</td>
<td>800.00</td>
</tr>
<tr>
<td>2200</td>
<td>$485.00</td>
<td>1000.00</td>
</tr>
<tr>
<td>2300</td>
<td>$515.00</td>
<td>1100.00</td>
</tr>
<tr>
<td>2400</td>
<td>$545.00</td>
<td>1200.00</td>
</tr>
<tr>
<td>2500</td>
<td>$575.00</td>
<td>1300.00</td>
</tr>
</tbody>
</table>

**SEEBURG**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>$25.00</td>
<td>44.50</td>
</tr>
<tr>
<td>6</td>
<td>$39.50</td>
<td>50.00</td>
</tr>
<tr>
<td>10</td>
<td>$59.50</td>
<td>80.00</td>
</tr>
<tr>
<td>15</td>
<td>$75.00</td>
<td>100.00</td>
</tr>
<tr>
<td>20</td>
<td>$99.00</td>
<td>140.00</td>
</tr>
<tr>
<td>25</td>
<td>$125.00</td>
<td>190.00</td>
</tr>
<tr>
<td>30</td>
<td>$155.00</td>
<td>240.00</td>
</tr>
<tr>
<td>35</td>
<td>$185.00</td>
<td>325.00</td>
</tr>
<tr>
<td>40</td>
<td>$215.00</td>
<td>500.00</td>
</tr>
<tr>
<td>45</td>
<td>$245.00</td>
<td>400.00</td>
</tr>
<tr>
<td>50</td>
<td>$275.00</td>
<td>400.00</td>
</tr>
<tr>
<td>55</td>
<td>$305.00</td>
<td>500.00</td>
</tr>
<tr>
<td>60</td>
<td>$335.00</td>
<td>650.00</td>
</tr>
<tr>
<td>65</td>
<td>$365.00</td>
<td>800.00</td>
</tr>
<tr>
<td>70</td>
<td>$395.00</td>
<td>1000.00</td>
</tr>
</tbody>
</table>

**EXPLANATION**

1. Prices UP 5. No quotations Last 2 to 4 Weeks
2. Prices DOWN 6. No quotations 4 Weeks or Longer
3. 25c Box and DOWN 7. Machines Just Added
4. No change from Last Week *Great Activity*
### The Weekly Price List

#### This Week's Used Market

The used machine market continued along at a merry clip this week after enjoying an increase in activity last week. Though the market held its own and there were no shakeable changes in the fluctuating activity, the price levels that had remained almost constant last week, showed a marked upward trend. Not all divisions of the market shared in this upward trend in the same proportion. Pin games proved to be the most suspect recipient of this pattern of higher prices.

The pin game section of the used machine market continues to be so quiet that this week in the pin game section there was no exception. Activity toward the latter part of the week was so quiet that new listings were established last week, but as previously stated, the price ranges fluctuated in the upward direction. This fluctuation of prices was shared by the popular games as well as the older pieces. Music equipment marked time. The action levels that have been created during the past few weeks continue to prevail this week too. However, pin games which do not exhibit conclusive moves toward the higher ranges. This section of the market now enjoys a slight increase in activity.

Most shuffle games turned up this week with a slight increase in activity although this division was the only one to record a rise in prices. Most of the other equipment. The fluctuation here, if any, was in the downward direction, but toward the latter part of the week, shuffle games moved quite steadily and showed very little activity toward the higher ranges. The most stagnant in the entire used machine field.

#### Most Active Used Pins

<table>
<thead>
<tr>
<th>Description</th>
<th>Price Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Most Active Used Pins</td>
<td>$250.00 - $290.00</td>
</tr>
</tbody>
</table>

#### Most Active Used Shuffles

<table>
<thead>
<tr>
<th>Description</th>
<th>Price Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Most Active Used Shuffles</td>
<td>$250.00 - $290.00</td>
</tr>
</tbody>
</table>

#### Manufacturers New Equipment

Manufacturers are listing their new equipment for production. Prices are manufacturers' list prices, F.O.B. factory.

<table>
<thead>
<tr>
<th>Product</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>AML, INC.</td>
<td>$705.00</td>
</tr>
<tr>
<td>Model D-40 Photophone</td>
<td></td>
</tr>
<tr>
<td>Model H-SM Hotwire</td>
<td>$750.00</td>
</tr>
<tr>
<td>S-50 16&quot; (40 Selections)</td>
<td></td>
</tr>
<tr>
<td>5c Wall Box (40 Selections)</td>
<td>33.00</td>
</tr>
</tbody>
</table>

### Pricing

- **Up** & **Down**: Significant price changes from the previous week.
- **Held** & **Used** prices: Prices that have remained constant.
- **Up—** & **Down—**: Prices that have moved significantly in the past few weeks.

### Arcade Equipment

<table>
<thead>
<tr>
<th>Description</th>
<th>Price Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>As Line 'N Spares</td>
<td>$149.00 - 150.00</td>
</tr>
<tr>
<td>Bally Super Score</td>
<td>$125.00 - 130.00</td>
</tr>
<tr>
<td>Bally Wheel</td>
<td>$125.00 - 130.00</td>
</tr>
<tr>
<td>Bally's Big Score</td>
<td>$195.00 - 200.00</td>
</tr>
<tr>
<td>Bally's Big Winner</td>
<td>$225.00 - 230.00</td>
</tr>
</tbody>
</table>

### Shuffles - Rebounds

<table>
<thead>
<tr>
<th>Description</th>
<th>Price Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-Player</td>
<td>$250.00 - 290.00</td>
</tr>
<tr>
<td>3-Player</td>
<td>$225.00 - 250.00</td>
</tr>
<tr>
<td>2-Player</td>
<td>$195.00 - 225.00</td>
</tr>
<tr>
<td>1-Player</td>
<td>$150.00 - 180.00</td>
</tr>
</tbody>
</table>

### Manufacturer Locations

- **Bally, Chicago, IL**: 5450 S. Halsted St.
- **Bally, Lancaster, PA**: 225 E. Lancaster Ave.
- **Bally, New York, NY**: 1400 Broadway
- **Bally, Philadelphia, PA**: 222 S. 10th St.

### Rock-Ola Mfg. Corp.

- **Model 1500 (518)** | $945.00
- **Model 1538, 4-Player (40 Selections) 5c Wall Box**: $95.00
- **Model 4-Player (40 Selections) 5c Wall Box**: $95.00

### Rock-Ola Mfg. Corp.

- **S-45 Photophone**: $295.00

### Rock-Ola Mfg. Corp.

#### Chicago Coin

- **King Pin** | $395.00
- **Bank Roll** | $500.00
- **Player Derby** | $500.00
- **Big Bruno** | $975.00
- **Silent Salesman** | $75.00

### International Muto Corp.

- **Quartette** | $325.00

### Williams Mfg. Co.

- **Williams De Luxe Shuffle Bowl**: $345.00
- **Sling Shot** | $250.00

### The Rudolph Wurlitzer Co.

- **Model 1400 Photophone** | $945.00
- **Model 1500 Photophone** | $945.00
- **Model 4-Player (40 Selections) 5c Wall Box**: $95.00
- **Model 4-Player (40 Selections) 5c Wall Box**: $95.00
- **Model 4-Player (40 Selections) 5c Wall Box**: $95.00
- **Model 4-Player (40 Selections) 5c Wall Box**: $95.00
- **Model 4-Player (40 Selections) 5c Wall Box**: $95.00

### Copyright

*Copyrighted 1952. Reproduction not permitted.*
THERE'S ONLY ONE "BIG BRONCO"

BACKED BY
14 YEARS
OF
DEVELOPMENT
AND
51 YEARS
OF EXPERIENCE
MANUFACTURING
QUALITY MACHINES

IT TROTS!
Pull The
Reins
IT GALLOPS!

EXHIBIT SUPPLY COMPANY
4218-4230 W. LAKE STREET
CHICAGO 24, ILL.

"It's What's in THE CASH BOX That Counts"
UNITED'S

SIX PLAYER Deluxe
SHUFFLE-ALLEY

ONE TO SIX CAN PLAY (10¢ Per Game Each Player)
FAST REBOUND ACTION • 20-30 SCORING

NEW FORMICA PLAYBOARD
ADDS BEAUTY AND DURABILITY

NEW
HI-SCORE FOR THE WEEK FEATURE
PLAYER WRITES NAME ON BACK-Glass

NEW JUMBO DISAPPEARING PINS

SIZES
8 FT. BY 2 FT.
9 FT. BY 2 FT.

STRIKE or SPARE
FLASHER LIGHTS
CAN PICK-UP
7-10 SPLIT

HIGHEST-SCORE KEY-CONTROL

UNITED MANUFACTURING COMPANY
3401 N. CALIFORNIA AVENUE, CHICAGO 18, ILLINOIS
SEE YOUR DISTRIBUTOR

www.americanradiohistory.com
Bigger Profits are a Breeze with Bally®

NEW DOUBLE-SCORE
FEATURE GETS BIG, FAST EXTRA PLAY
• NEW STYLE "SPOTTEM" APPEAL
  ATTRACTS EXTRA COINS EVERY GAME
• POPULAR "CORNERS" IDEA
  PROMOTES PLENTY EXTRA-COIN PLAY

EXTRA BALLS FEATURE
WITH ADVANCING ARROW SUSPENSE GETS EXTRA PLAY
• POPULAR "IN-LINE" SKILL-SCORES
  3-IN-LINE, 4-IN-LINE, 5-IN-LINE

Operators everywhere are earning fat profits with ATLANTIC CITY. Order from your Bally distributor today.

Bally® MANUFACTURING COMPANY
DIVISION OF LION MANUFACTURING CORPORATION
2640 BELMONT AVENUE, CHICAGO 18, ILLINOIS

www.americanradiohistory.com